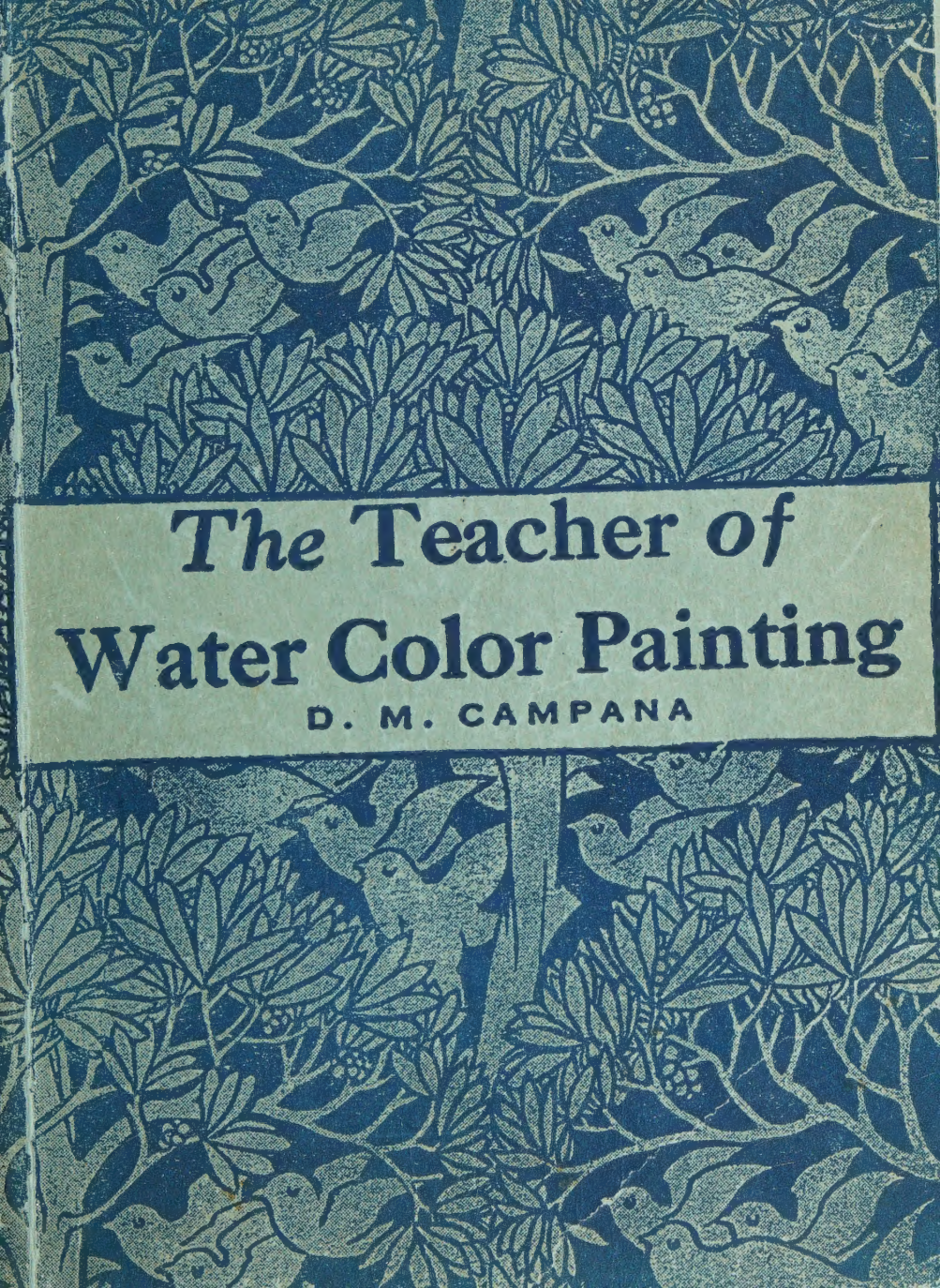

The Teacher *of* Water Color Painting

D. M. CAMPANA

THE

TEACHER

OF

WATER COLOR PAINTING

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CHAPTER I

HE proposed object of this brief course of instruction is to lead the student to successful results by the simplest means.

Art would not be art, if it did not require ingenuity as well as skill to be accomplished and it is only fair to teach students the contrivances that may help them in reproducing nature in its typical forms and accidents. When students examine the works of great artists who appeal to them specially, they naturally desire to know by what technical means the various effects were obtained. Once informed as to the method, they are prepared to render nature pictorially with a facility which practice will continually increase. By studying the merits and deficiencies of individual styles, they may in time form a style of their own.

As this book is written for the benefit of students, it will contain many fundamental and elementary suggestions not specially needed by advanced workers; but even the latter may find many valuable hints not readily acquired without a guide, or long study.

As it is impossible to place nature in its full power and atmosphere on paper, I have selected here a general scale of effects to help students who desire to imitate nature in its best form and I have attempted to give means and devices connected with the art of water color painting. "There are tricks in all trades," even in water color. By the use of these, certain effects of color and shading may be obtained. Later on, students may develop their own ideas and individualize their style. Individuality is an expression of character and independence. Many artists may conceive

a different expression of the very same object. While, for instance, one paints a landscape in strong blue, another will avoid this color entirely and paint the same landscape in grays and greens, and yet both artists may give equally effective results. This shows that there is no fixed idea in art and a variety of styles, offering new inducements for experimenting, is a healthy condition.

Different styles of water color painting are valuable, whether broad in treatment and crafty in color, or delicate in tint and miniature-like in finish. In oil-painting, this is clearly demonstrated by placing a picture of Bouguereau's, for instance, near one of Zorn's or Sargent's, etc. While the former pictures are absolutely perfect as to handling of color, even in the very minutest detail, the latter are so broad in technique as to appear as if they had been made with a few dozen strokes. But the artistic value of the two styles is equally high, as the drawing is perfect in both cases and the individuality great. The same can be said of water color painting, and students will find a large field as soon as they are able to master transparent tints.

We mentioned above that the drawing gives value to the painting, and we must dwell on this subject as one of the utmost importance. A student should have a good knowledge of drawing before undertaking any painting, so that he or she may understand the proportions of the subjects that he intends to reproduce on paper. "You cannot put on the roof without the house," and drawing is undoubtedly the foundation of all kinds of art. To be a good artist a student must know where to place his touches and this, together with the perfect obedience of hand and eye, is nothing but a knowledge of drawing. The word drawing should not convey the idea of a mere outline of the subject

as its real meaning is good balance, proportion, transparency and anything aiding the plastic form of the subject. Students commonly consider coloring the principal difficulty in painting, and, following their impatient impulse they begin with color, while they should use only the pencil. That the lips of a beautiful lady are vermilion is well known and the tint easily founded; but if such lips are badly placed, slanting too much, or crooked, the beautiful lady is a mistake. This is a clear proof of the necessity of knowing where to place the tint, in a word, of the necessity of drawing, foremost and above all.

CHAPTER II

Technique

HE more you work on a water color picture, the more it will lose its brilliancy and the free, careless style which properly belongs to it. Good technique, will, therefore, mean quick handling with clear, transparent colors, blending the different tints into one another without showing the sharpness of the strokes connecting them. It must be free from meddling and retouching, and worked up with plentiful color. From this arises the need of having ready at hand the different colors required and large washes already mixed on different saucers, so as not to lose time, after the painting is begun. Blending is everything in water color and a student who is able to paint a good sky or even a flower without showing the strokes, may be ranked high in the technique of this particular art.

Water colors differ from oil colors in the point of transparency, and, while the latter pigment may be called opaque, the former is entirely the opposite. An oil color is made

lighter by the addition of white, while water colors are made lighter by the addition of water. Oil painting may be called body painting and the oil colors will cover any underlying tint or mistake, while water colors, which have no thickness or body, tint only in part, showing the color of the paper or drawing underneath. The one will cover absolutely and the other will only stain. Take, for instance, a carmine in oil painting and use it pure and thick and its tint may be compared to the brilliant deep tone of an American Beauty rose. Now add some white to it and that color will become a delicate pink, the more the white, the lighter the tone. Now, taking a carmine in water color, and using it pure and thick, the same American Beauty hue will be attained. Should you, however, wish to make it lighter, take only clean water and dilute the Carmine, the more water, the lighter the tint. It is also possible to add whites to the water color Carmine to make it lighter as in the case of oil painting, but this cannot be called water color, but gouache or tempera painting. With the addition of white, the colors lose their transparency and become opaque. As this book is written for the teaching of water color painting proper, we shall first explain its own methods and later on touch on the related styles of painting.

In oil colors, the same tint may be repeated many times without producing any depth or change, while in water color, repeating the same tint adds to the strength of the hue; the more frequently it is reapplied, the darker it will be. Take, for instance, the same Carmine mentioned before and already diluted with water. Apply it once and it will give a clear rose tint. Allow it to dry, reapply it, and it will look darker. Allow it to dry again, reapply, and it will be still darker. In short, the oftener the coating, the deeper will the painting become by the accumulation of color.

The beauty of water color painting lies in its transparency and brilliancy and this accounts perhaps for the frequent use of this pigment in sketching landscapes, flowers and all kinds of still life, where freshness of touch and clearness of tint add a bright touch of life to the whole. It is a spring time of colors as compared with the solidity of a painting in oil. Students will find that some of the various tints will fade, as for instance, Saflower, Mauve, Gamboge, Rose Carthame, Alizarin tints, etc., and these should be used as little as possible.

Summing up, the student is advised to experiment with the blending of tints while wet and with the laying of cloudy skies in a variety of tints, using large brushes and good quality of color, and to become gradually technically proficient. Economy of colors very often hampers the painting, and, considering the small amount of color used, it surely is absurd to endanger the technique of the painting by tinkering with the tints. The effects will surely be impaired if the students are compelled to lose time in seeking colors and brushes while the work should be progressing quickly and with promptness. Good technique is very essential, and, by following the different rules given in the chapters of this book, the interested student will quickly appreciate its value and strive to overcome the difficulties of water color painting.

CHAPTER III

Preparation for Painting

O not begin to paint until all the necessary articles are ready at hand. It is true that an experienced artist can open his color box, fill the glass with water and begin his painting, even without drawing the subject, but students will become proficient much more quickly, if they acquire the habit of thoroughness in eevrything. If you desire to paint broad grounds, have all the required colors mixed and of the proper strength on separate saucers or recesses of the box, ready at hand. Test your mixed colors on a piece of paper so as to be certain of the tints and always have more color than you may need for immediate use. This latter fact should be well remembered, for, if the color in the saucer is not sufficient to cover the space desired, it will be a difficult matter to obtain a perfect match by remixing. Furthermore, while you spend your time in remixing, the space painted will dry and the second tint will show where it is joined to the first by a dark, sharp line, which will affect the beauty of the painting. Always have abundance of color and remember that economy in painting is a handicap to success. It will hamper the student in his effort to produce good work and it is better to spend a few cents than to spoil the painting.

Have your tube colors disposed around the china palette (a dinner-plate with the center clean for mixing, may be used as a palette) and squeeze out just those particular colors needed for the present work. If you have pan colors, see that they are clean and put a drop of water into each, so as to soften them. Your brushes must be clean and your water-glass full of clean water. Have at hand a blotter or

a large well-folded rag to draw color from the brush when too full, and a pieec of white paper on which you can try all your tints before you use them in the painting. Have your paper well tacked, your design well drawn and, if possible, place your board firmly on an easel or on a table, as this will give greater freedom to your hands and will also allow you to look at the painting from different distances. Have your board vertical rather than horizontal, lest the colors settle in "pools," as it is also very difficult to work with the brush. Keep it at a slant of about 50 per cent and your color will move downward and blend well with the successive tints. See that the drawing is not too dark, as these colors do not always cover the lines. Of course, the subject to be copied should be in the form and position desired with the proper light. The student mav now begin to apply the colors.

CHAPTER IV

Necessary Outfit

RTISTS of long experience will, of course, not adhere strictly to rules regarding the outfit of colors, brushes, etc., as they will be able to substitute for any lack of a special article. Beginners, however, will do much better, if they are careful to have everything at hand before beginning their work.

In the followng list of articles, we give a medium-sized outfit, which contains all the necessary items required in Water Color Painting.

Water Colors (Tubes or Pans)

Chrome Yellow
Light Cadmium Yellow
Dark Cadmium Yellow
Vermilion (French)
Carmine
Crimson Lake
Burnt Sienna
Van Dyck Brown
Ivory Black
Cobalt Blue
Prussian Blue
Payne's Gray
Raw Sienna
Emerald Green
Hooker's Green, Nos. 1 and 2
Chinese White
1 pencil
1 piece art gum
1 dozen thumb tacks
1 receptacle for water

BRUSHES

Camel Hair or Red Sable
2 brushes, No. 1
2 brushes, No. 5
2 brushes, No. 8
1 double end camel hair brush for large washes

PAPER

Whatman's medium weight paper, smooth, either in block, 10 x 14, 14 x 20, or plain sheets. If paper is bought in sheets, a wooden Drawing Board is necessary.

1 tin box for colors and brushes
1 china palette or plate

CHAPTER V
Quality of Colors

IT need hardly be said that the best quality of colors will give the best results. If, therefore, students can afford to buy the most expensive water colors manufactured by Winsor & Newton they will be sure to find old and thoroughly reliable materials. But there are good colors at more reasonable prices, these are satisfactory in every respect and cost less than the Winsor & Newton colors.

There is also a cheaper quality of colors, costing about 10c per tube. These may be satisfactorily used by students for sketching and general study. The only defect in these colors is that, if not perfectly closed at the screw top, they will in time harden in the tube. If kept well closed, however, this may be avoided.

There are small pans sold at 5c each—the lowest price colors to be had. We advice student to use tube colors as the most satisfactory; they are always moist, clean and quickly dissolved. As stated in previous chapters, promptness is imperative in water color painting, and, while students must rub, moisten and remoisten the colors in the pans before finding the desired tint, the tube colors are ever-ready and quickly dissolves, furthermore, the pans always have an unclean surface caused by the intermixing of tints with a dirty brush.

As regards brushes, we have noticed, that ordinary camel hair brushes are just as good as the red sable brushes and they cost very much less.

Paper can be had with a rough or a smooth surface, but the rougher the surface, the more difficult will it be for the student to accomplish good work. It is better to begin your studies without too many difficulties and rough paper is much harder to cover. There are paper blocks sold in almost all sizes and in this matter students may take their choice. They can buy paper in blocks of many sheets or loose sheets, as mentioned in the outfit in Chapter IV. The sheets can be divided into smaller pieces and tacked on a wooden board.

A white dinner plate is a good substitute for the china palette. The colors may be disposed around the rim and the center kept for mixing. Of course, the regular china

palette looks a little more appropriate. In many cases, the tin-box itself has a flat enameled side which may be used as a palette, and this is undoubtedly the most desired kind of box. There are high-priced and low-priced boxes, and, as stated before, some of the moderately priced outfits give also good results.

We have figured out and listed the different qualities and prices of outfits and hope that this may be interesting and helpful to students.

The following outfit contains 16 tube colors, brushes, box and paper, as given in Chapter IV, pages 8-9:

Winsor & Newton Colors ($^1_2$ size tube, sable brushes.
Full outfit (tin box) $9.50

Domestic Colors (full size tubes), camel hair brushes.
Full outfit (tin box) 9.50

Student Water Colors (full size tubes), camel hair brushes. Full outfit (no tin box) 4.15

Student $^1_2$ Pan Colors, camel hair brushes. Full outfit (no tin box) 3.25

All the above outfits contain all the colors listed in the beginning of Chapter IV, six brushes, paper, pencil and art gum (some have box and china palette). The first outfit contains Winsor & Newton colors in half-size tubes and tin box, but the other two tube outfits contain full size tubes and no tin box. The boxes have 20 partitions for tubes and space for brushes, rags and a small water-glass and, bought separately, cost $1.75.

Of course, students cannot expect to do well if they lack the necessary materials or if they are provided with poor materials. If you wish to learn how to write, you will not begin by using broken pens and cartridge paper, but you will provide yourself with good pen, ink and paper, so as to

begin properly. Do not multiply your difficulties by using poor materials. The author of this book will send price list, free for the asking.

CHAPTER VI

Colors

HE names of colors given in the list includes the most commonly used tints, those with which any water color painting can be perfectly finished.

Chrome Yellow No. 1 is the lightest yellow and mixes well with all colors.

Light Cadmium is more brilliant and also mixes well with blues, greens, etc.

Indian Yellow should be added to the list, though not always necessary. It mixes with Prussian Blue and is good for leaves, trees and any green effect, as well as for shading yellow flowers.

Dark Cadmium is a strong orange and valuable for sunlight effects or any yellow subject in life or still life.

Vermilion is the most brilliant of the Reds. Mixed with dark Cadmium, it will give still brighter tints, while mixed with Carmine and Crimson Purple, it will be darkened and reduced to rich, deep tones.

Carmine is darker but clear, and Crimson Purple is the darkest of the three Reds listed here.

Carmine or Crimson Purple makes a fine Violet when mixed with Prussian or Cobalt Blue; the more red used, the brighter and warmer the violet will be.

Burnt Sienna is a reddish brown, somewhat like the color of a carrot, but deeper. It is much used in the coloring of landscapes or red subjects of still life.

Van Dyck Brown is a dark Brown similar to a dark Mahogany color and mixes well with Carmine, Crimson and all colors.

Black is a well known color. It should be used very sparingly in water colors, but may be necessary occasionally for students.

Cobalt Blue is a soft, clear Blue, very much used in sky effects or any blue subjects. It mixes well with Carmine or Crimson Lake to make Violet tones, but does not give a clear tint when mixed with Yellows.

Prussian Blue is a deep, blackish Blue and mixes well with Yellows and Greens. If used thick, its effect will be nearly black, while in light washes, its tones will be neutral with a near-green cast.

Payne's Gray is a bluish black Gray and can be well imitated by mixing Black and Prussian Blue. Its tint is soft and it is generally used by artists.

Raw Sienna is a color which may be compared with yellowish clay. Its neutral tones are very useful for the shading of yellow still life subjects and also to reduce the brilliancy of greens.

Emerald Green is a very light, brilliant green, much more like the clear green of a fresh apple, only more brilliant and beautiful. It is used for clean light washes on green subjects and gives the effect of strong light.

Dark Hooker's Green is a useful dark Green. It is similar to Indian Yellow mixed with Prussian Blue.

Chinese White is a white opaque color.

If it is necessary to reduce the number of colors in the palette given above, we might dispense with Light Cadmium, Payne's Gray and Hooker's Green.

By mixing Chrome Yellow with a trifle of Dark Cadmium, a color similar to Light Cadmium can be made. Black with a trifle of Prussian Blues gives a color very much like Payne's Gray; Indian Yellow and Prussian Blue make a good, strong green.

This reduces the number of tints in the outfit to fourteen. (Read Chapter XXV on the mixing of colors.)

CHAPTER VII

Beginning the Painting

N water color, it is impossible to give definitely the exact proportions of the different colors to be used for the making of special tints. It takes such a small quantity of color to make a tint and such a slight proportion of another color to alter it, that a given rule would only make the problem more difficult for students. They must, therefore, use their eyes and use their judgment in this matter. When you have your paper, colors, brushes, etc., ready for use, and have a delicate drawing of the subject to be painted, begin the application of color, which should be put on with boldness and left undisturbed until perfectly dry. Apply freely with bold touches and not by repeated dragging backward and forward of the brush. Begin with your brush full of color at the upper left-hand corner, making your strokes as large as is consistent with the space to be covered, and always allow the color to float and collect at the lower edge of the touch, so that you can easily add more color in coming down. Replenish as can be seen between the tint flowing from the brush and can be seen between the tint flowering from the brush and that which is already laid on. The small pool of color

left when the tint is completed, can be taken up with the brush nearly dry and drawn to a point; in this way any heavy blotch can be avoided. The brush must always have plenty of color, as, upon this, depends in great part, the transparency of the effect. Do not be afraid of having your color too deep on the first wash, and do not attempt to reduce it now. Remember, that it will dry lighter and that the other colors applied around it, will change its appearance considerably. Timidity is a great enemy of water color painting, and hesitation may spoil the whole picture. Learn to acquire boldness and, if you have once applied the wrong color, remember it in the future and gain experience from your own mistakes. Try to apply the touches in a form and manner consistent with the subject you are copying. For instance, paint water with horizontal strokes, as this better expresses the horisontal form of water. Paint foliage in small layers or perpendicular touches the latter for tall, straight trees, the former for bushy ones, etc., in order to express their character properly.

These two instances will demonstrate sufficiently the value of studying the touch of the brush, especially in landscape, where foliage can be painted with a certain delicate touch, rocks with strong perpendicular strokes, water with horizontal lines, etc.

Be positive in your high-lights and have them bright and clear; you can easily subdue them at the end, but you cannot get a good high-light, if the paper is covered with a dull color. The clearness of the high-lights is the keynote of this branch of painting and we must warn the student again and again of the importance of leaving them without color at first.

Take your time and study before you begin to paint, for, when you have begun, you must continue your work

without hesitation. Do not get excited while you paint and do not go back over your fresh colors, as that makes the picture muddy and shows bad brush marks. Do not attempt to paint a fairly large work in a short time, at least, not unless you are very experienced and know your business thoroughly. Everything takes time and, when you look at a water color which appears to have been made in very few strokes, you may be quite sure that those few strokes were well studied before they were laid on paper. Do not rush ahead heedlessly or fret, for fear that your color may dry or the effect of your model disappear. Students must often make use of their memory. If, therefore, your sunset disappears quickly or your still life loses its shape, do not grow impatient, for you may afterwards use the impression left on your memory. Many of the finest pictures are painted from imagination or from color impressions. Moonlight effects, for instance, cannot be copied directly from nature, as neither darkness nor artificial light would ever reveal to the artist the proper colors on the palette. Yellow would appear white, green blue, blue black, etc., and your sketches would be very bad, when seen in daylight. This shows that students can be much benefited by memorizing their subjects. They gain facility in doing this by continued, diligent study of nature. Remember that knowledge comes from application and that, what you see in art, can be gradually acquired through the chronicle of your experience. There is nothing new in art, the same things which you are doing have been witnessed again and again and what the student has to do, is to acquire a kind of grammar of the different effects of color and composition, just as a musician acquires the rhythmical composition of harmony.

Bright and strong colors do not always give strength to the painting, unless they are brought together in a contrast-

ing manner. Phillips says: "In aiming at opposition of colors, we must select that which gives force to the foreground and consequently communicates the apearance of air to the background. Thus, if the general tone of the sky be warm and yellow, we should have blues and purples in the foreground, etc." And Field says: "You are already aware of the three principal contrasts—Blue opposed to Orange, Red to Green, Yellow to Purple, and, by carrying this principle of opposition throughout the scale, you will obtain an endless variety of contrasts."

The practice of contrasting colors will come to the student by studying. In looking at a distant white building which is illuminated by a strong sunlight, he will notice that the lighted part of the building has a yellowish cast, while the shadows around the corner appear absolutely purple, which is its natural contrasts. Another instance is seen in the sunset of a marine, in which the clouds are in rich crimson and red tones while the water is often of a pale greenish tinge and all the small waves have a pink light and a green reflection. Of course, many contrasts can be modified by the intermixing of contrasting colors, and, in this way, good neutral tones abtained.

Shading plays a very important part in art. This is the application of a proper contrast to the light; in strong daylight, a good shadow for green drapery would be reddish brown; warm brown makes a good shadow for pink drapery and also to a warm gray subject; warm gray, to a cool yellow. In general, warm shadows are good with cool lights and cool shadows with warm lights. This explains how faulty it is to paint the shadows of a pink article in a darker Pink. There must be a variety of tints and contrasts, for continuing the same tint without breaking it is to produce monotony and tameness of effect.

CHAPTER VIII

Atmosphere

IT would be impossible to mention any one color which is peculiar to the atmosphere. If such an attempt should be made, however, blue would naturally be named, as it is produced by the strong reflection of the sun's rays. A white building which receives the full sunlight has yellowish tints on the side towards the sun and bluish or bluish purple shadows on the part not illuminated, and these shadows are seen more or less thoroughly at all times of the day. Very distant points, such as hills, inslands, etc., which on account of their distance, are seen through a large body of air or atmosphere, acquire a bluish tone, and the sky itself, when seen without the impediments of clouds, appear blue. These few examples may support the claim that blue is more closely related with the air than any other color. At any rate, atmosphere acts as a blender, gives transparency and softness to all objects and offers great difficulties to the artist wishing to imitate it.

Distance reduces the size of an object and the greater the distance the smaller the object will appear to the eye of the observer. This is, of course, optical illusion, is perspective and a very important chapter in the grammar of an art student. As distance alters size, it also alters color. A tree, for instance, which apears a strong, clear green when seen at a distance of 100 yards, will appear a bluish gray when placed a few miles from the eye of the student. The reproduction of the proper color and size in keeping with the distance of the different objects from one another, offers great difficulties to students, as, in general, the imagination is stronger than the training of the eye. They know that a cer-

tain tree is a clear green and that it is of a certain size and their impulse is to paint it that color, etc., without considering its distance or its relation to the whole picture. They lack the control and obedience of the eye that long training gradually furnishes, the sense of proportion and the art of make-up—so very important in painting a picture.

While the reduction of size is caused by distance, the reduction of color is the effect of the air, light, time of day, humidity, etc., all of which may be summed up in the one word—atmosphere. The atmosphere is everything in a picture. When looking at a painting—whether it represents a bouquet of flowers, a landscape or a portrait—the perspective effect, to be perfect, must show the different objects in their proper ground—foreground, middle space or distance and the light must give a correct impression of the atmosphere, be it the full light of the noon hours, or towards evening, dawn, etc. The atmosphere may be full of moisture, as at the seashore. In this case, nature at a distance will appear very gray in color and rather deceiving as to distance. On the other hand, in a dry climate, like the Southern States, Italy or Spain, the far away objects will preserve remarkable clearness of color and show considerable detail of form. Moisture may have no effect on indoor painting, but the influence is very strong on outdoor scenes. The sky effect of a beautiful sunset is full of brilliant red, yellow, purple, green and all the gradations of hues and students readily paint it so. But they do not so easily detect the influence of those colors on the general landscape below, on the land, water, figures, or any objects included in the view, which will, of necessity, be enveloped in the brilliancy of the sky and become blue, violet, gray, reddish in tone, indistinct in detail, and harmoniously beautiful in its glow. Artists and ex-

(Water Color) by D. M. Campana

perienced critics characterize paintings as having good or bad atmosphere. They call it good, if the whole picture conveys the impression of a certain time of day—land and sky perfectly agreeing with each other in expressing that particular time; they call it bad, if certain parts of the picture stand out as not pertaining to that hour, thereby becoming unduly prominent, unbalancing the atmospheric conditions of the painting.

In painting indoor or still life, the sense of perspective and change of colors is not so easily felt, as the objects are too near the eye and too closed in by the surroundings. A bouquet of pink roses, all of the same color, placed in a vase, at a distance of only a few yards, will make a beautiful composition, with some leaning forward, some back, and others drooping at the sides. Having produced a tint, which represents the color of the roses as nearly as possible, and having a most correct drawing, the inexperienced student will begin to apply his color. He will paint the whole bouquet of roses in the front, middle and back, in the beautiful clear pink tint, taking particular care as to high lights, drawing, etc., but he will produce a perfectly flat picture without any sense of perspective or atmosphere. The painting of this still life, like that of landscape, must express not only the proper position of the different objects, but also the perspective of these individual flowers in this picture painted. Instead of painting all the roses in the same shade of pink, the student should allow for the perspective by subduing the roses on the receding grounds with the addition of a trifle of Cobalt blue or Emerald green to the clean pink tint. The foreground object must always receive the strongest light, and have clear color and detail, so as to impress the observer as if seen at close range, while the other objects

must have subdued tones and lack of detail, so as to express properly things seen at a distance. While the foreground rose is pink, those receding must be subdued as indicated above, and those farthest back must carry still more Cobalt blue or Emerald green, producing grayish tones which will give more prominence to the object painted in clear colors in the foreground. This variety of tints will give roundness to the bouquet, will represent the airy surrounding and give the proper perspective and atmospheric effect to the whole picture. Though a field of poppy is red, it need not be taken for granted that such a strong red should be used to paint it. On a grayish ground, for instance, a strong red would make a discordant effect, while perhaps on a yellow ground such red even might not be sufficiently bright to express the poppy in its full brilliancy, which goes to show that one color helps or hurts another according to their arrangement and that those pink roses mentioned above would not give a good effect if they were not placed in the proper surroundings of colors, with shadowy roses, leaves, background, etc. (See chapter in coloring, IX.)

There can be no recipe for effects, only a studied generalization of colors, that should produce pleasing harmony. If any rule is to be given it should be to plan the effect before beginning the painting, to adhere to the plan in every detail of the picture, and to avoid as much as possible any striking contrast of color. Students should not paint a drapery in blue because blue is its real color, or rocks brown because that is their color in reality. They should reduce the appearance of distant objects, strengthen the foreground, and add flat tones in the middle ground, thus producing a scale of color gradually retiring and making a pleasant ensemble.

Considerable comment was caused by the "Angelus" of Millet, the forerunner of twilight effects. It is painted in

the subdued atmosphere seen after sunset. The harmony of colors and the general feeling are so perfect, that the observer is not left in doubt as to the time and expression of the painting. The eye not only sees the faces of the two figures, but it can wander around them, feel the full stretch of field and sky and feel impressed at the realistic expression of the picture. The atmosphere is perfect and the feeling of the figures correct. The color symphonies of Whistler are favorably considered by experts and yet those paintings are oftentimes nearly in monochrome, but the atmosphere and composition are good. These examples will, we hope, induce the student to observe and calculate carefully the contrasts and harmony of nature rather than follow his own knowledge of the actual color or the popular impression of coloring.

CHAPTER IX

Coloring

MOST persons have an average sense of color and form which they can develop and improve by study and application. Of course, there are some whose perception of color is very dull and who will, therefore, never become proficient colorists; on the other hand, some have naturally a strong feeling for color and easily become good colorists. As a whole, the art of color can be learned by good teaching and by comparison of paintings.

No color can be called pretty when taken individually, as a muddy color when placed properly can become brilliant and clear, while the most beautiful pink is unbecoming in the wrong place. When, in speaking of a picture, we say that its color is muddy or bad, we mean that the massing of

the individual tints is wrong; those same colors properly placed would look very harmonious and good. Of course, under certain conditions, any color will harmonize with the other, even if those colors are logically antagonistic. Take, for instance, the strong tint of the yellow daisy, the deep blue of the corn-flower and the bright red of the poppy—colors the strength of which will make an inharmonious effect when painted in a picture. How beautiful a combination they make, however, when seen in the open landscape surrounded by green, air and light. Yet those three tints violate the general rule of harmony, as understood by the school of art. The important point is, that, in coloring, there are various scales of intensities and those intensities must be joined together in their respective orders. If the main subject is clear and delicate, others must be clear and delicate, while in a vivid subject, the complementary tints must also be of the corresponding brilliancy.

Not many individuals without art education have a clear perception of color. It is easy to recognize and appreciate the beautiful green of the ocean, the blue sky, the various hues of roses, violets, etc., but to the untrained eye, coal looks merely black, embroidery plain white, foliage green, without any other tinge of color. To be true, a good artist does not paint any subject in a perfectly black tone, nor any white subject without reflection of different tones. This is only ignorance of color, which may be overcome by study and attention.

Ruskin says in his Elements of Drawing: Give me some mud from a city street-crossing, some other out of a gravel pit, a bottle of whitening and some coal dust, and I will paint you a luminous picture, if you give me time to graduate my mud and subdue my dust." In other words, coloring

depends on the knowledge of mixing and applying colors in the picture. Effects in low-toned harmony are easier to paint than the clear brilliant effects, since among low and subdued contrasts, a fault is not so easily detected. A striking red or blue, however, if misplaced, will unbalance the whole color scheme and be quickly noticed by any observer. It is, therefore, much easier also to paint a foggy or misty landscape than clear, sunny scenery, as the latter requires a greater knowledge of color harmony.

Though it is much easier to paint the low-toned effects, it would not be advisable for the students to shirk the responsibility or avoid the study of coloring. Always attempt to paint difficult subjects and if you do not at first succeed in accomplishing as good work as you undertook to paint, you will find that, when your opportunity comes to paint an easy picture, your success will be greater than your expectations.

For list of models to copy from, also colors or brushes ask this author. Sent free for the asking.

CHAPTER X

Proper Light

N copying from nature, the proper light is extremely necessary. Color is only a sensation produced by certain conditions of light, and, without such conditions, colors do not exist at all. We may look at a landscape in daytime, for instance, and observe the beautiful green, brown, blue, etc. With the waning of the sun's light, however, these colors become more subdued and they disappear entirely at night, when the light is gone. This explains how greatly we need, in painting, a light that will show subjects continuously in the very same strength of

color. In landscape, light falls on the subject from all directions, while in indoor work, light naturally comes from special apertures, striking the subject more directly and producing light and shade, the latter varying acording to the degree of light. If an object is equally illuminated on all sides it will possess no shady sides, while, if the light falls from only one side, the part facing the light will be in light and the oposite part in shadow. The subject being either round or curved (unless it be a flat paper, etc.), always has lights and shadows the strength of which depend upon the degree of the angle from the source of light.

For indoor work, north light is the best, as the sun enters the room only directly and there is no change for many hours. Students copying indoor still life should place the objects in such a way as to avoid different lights which produce contrasts and strong reflections. Only one aperture, whether a window or a door, is the most appropriate for such a study, and it is well to have this opening at the side of the model rather than directly in front of it. A side light gives better opportunity to distinguish the light part of the object from the dark and considerably facilitates painting. Before beginning, consider whether your light will alter during the time necessary for the completion of the picture whether the sun, for instance, is likely to come in and change your light, or, if your picture is begun with the sun, whether it will gradually move away. From 10 a. m. to 3 p. m., the light in a room is generally even; in summer time, from 8 a. m. to 5 p. m. gives a reliable light for the painting of indoor pictures.

Strong light gives strong reflections and the change of this light naturally alters the brilliancy of the color in the whole. For outdoor work, good authorities say that the light

changes every two hours. While this must be considered true, when the sun's rays are directly illuminating the subject to be copied, the change is not so sudden when the rays do not fall directly on the subject. In the former case, the change is not so easily understood, on account of the strong shadows produced by the sunlight, the shadows moving and changing place with the moving of the sun. The quickest change of light are during the hours of dawn and sunset. If a student wishes to copy those effects successfully, he must be experienced and very quick. Artists frequently make small sketches of these effects, with the help of which and the aid of the memory, they later on make the painting.

As stated in the beginning of this chapter, out door light is more evenly distributed and actually makes the work more difficult. A figure painted in outdoor light offers less opportunities for those strong shadows which more quickly show the character of the features, and the colors are more evenly felt. It is obvious, therefore, that to copy a figure indoors, and to give it an outdoor background, would be a very difficult matter, as the different conditions of light conflict. Many artists have done this, but very few of them have succeeded in harmonizing the two effects.

CHAPTER XI

Figure Painting

INCE this book is written mainly for students who are ready and anxious to begin work with colors, and who are therefore apt to hasten their preparatory work, it seems practical to emphasize several important fundamentals. Be sure to make a correct drawing of the whole subject in delicate clear lines before attempting to paint. An error in the drawing or foreshorten-

ing of figures is so apparent, so gross and so annoying compared with the errors in still life painting, as to ruin the picture completely. Imagine a figure with one eye higher than the other, with a mouth not exactly under the center of the nose, or a figure crooked in outline, with limbs out of proportion or with disfigured hands! Such a painting would be atrociously criticized and would be of no possible value. Though the student had spent ever so much time on its execution and had taken much care as to value of colors, effects, etc., he would possess a painting that even his closest relatives would refuse to have in their homes. Colors play an important part in a painting, but figure drawing is absolutely fundamental and if this is faultless, the coloring, though it may at first be imperfect, can be easily altered and corrected.

Presuming that some of our readers who are not able to draw freehand should wish to copy a figure picture, we suggest that they trace the picture with a transparent paper and transfer it onto the board with impression paper. This work will simplify the matter for them and will give a clean line, though students able to draw should not resort to such a primitive method. The latter, having their drawing completed, can transfer it with graphite paper on a cleaner sheet so as to avoid the bloaches that a rubber erased paper would show when painted over with colors. The water has the property of making pencil lines indelible, so the student should take particular care to keep the lines light, lest they show through the colors. The proper light a figure should have, its place, its background—all these matters should have close consideration. In copying from a picture no special attention is given to the light, as it does not change the picture any; but in painting from a model where this

latter receives life and color from the atmosphere, this point is very important. This subject has been treated quite fully in Chapter X on "Proper Light," to which we refer the student. It is well, in general, to have the light coming from one side at a higher point than the figure, as this higher light illustrates the natural fact that light comes from the sky. It is also advisable to avoid too strong a light so as to eliminate all sharply cut shadows which do not exist, or which, if so represented would give too solid and blocky an appearance to the figure. Lights and shadows of flesh should change gradually and softly for, the flesh being without gloss and translucent, the light sinks into it and modifies the different contrasts, blending them together. Between light and shadow there is a delicate neutral tone, connecting and modifying these extremes and giving them the roundness and the pleasing velvety touch natural to objects of dull surfaces. In the chapter, "Neutral Tones and Transparencies," Chapter 24, we have treated this matter more thoroughly. We have not mentioned the subject of figure painting out of doors, because this work is too difficult for the class of students for whom this book is principally intended. Small figures in a landscape are not so difficult and their flesh is generally painted flat, but the painting of larger figures in an outdoor atmosphere with light coming in all directions is an undertaking for an experienced worker. It is safer to proceed by steps than by jumps and better to confine one's ambition within reasonable limits than to attempt too much while one is still studying.

A good way to detect mistakes in a drawing is to turn it toward a looking glass which will reflect the picture from the opposite direction from which the eye has been observing it. The eye having become familiar with the drawing in a

certain light will more quickly detect mistakes from a new angle. Now—having your drawing correct, your subject in place, your brushes, colors and all the necessary things at hand, begin the painting.

Painting. Let us take for a subject a woman's head. Follow up the eyelids, nose, mouth and ears with a line of Raw Sienna, mixed with a touch of Van Dyck Brown and a bit of Vermilion. This tint, which should be warm and of medium strength, is used for the different shadows in the general broad shadows commonly found between the cheek and the neck, between the eyes and the eyebrows, around the nostrils and under the chin. The shadows of the ears can be still a little warmer than the general shadows by adding a trifle more Burnt Sienna of Vermilion. The thinness of the ears will let the light shine through, showing the blood therein. The nostrils will also have a reddish transparency. Transparencies are applied afterwards under the chin, under the nose and often under the eyebrows, using a light tint of Burnt Sienna and Dark Cadmium Yellow.

Lips. Now paint the lips which in a good female face are Vermilion with a suggestion of Carmine. Since the upper lip protrudes it will be more or less in shadow and it must, therefore, be painted darker than the lower lip which is more exposed to the light coming from above. The same tint can be used for both lips, but for the lower one it must be diluted with water so as to make it lighter. Humid lips in a grown person denote sensuality and a vivacious temperament. They are often found in children and give a touch of freshness in a painting of a female face. This humidity causes a certain glossy high light on the lower lip, a little at the side from the center and such a high light must be kept clear white. Different persons have differently colored

lips, the variations depending chiefly upon age. Strongly colored lips are the result of an abundance of blood and are therefore found in young people, while the older people grow the lighter their lips become. In painting them, however, this variation is shown only by the proportion of Carmine or Vermilion, the latter being very brilliant and usable only for highly colored lips. The color of the lips must always be blended at the outer edges so as not to make them appear inlaid. This blending is done with a water-dampened brush. The act of laughing will expand the length of the mouth upwards at the sides but will contract the breadth of the lips. This tension causes the blood to come forward and to make the lips redder in tone. A sad mouth, on the contrary, will have its side ends drooping, and will cause the lower lip to protrude slightly. It may be mentioned here that while the movement of the upper lip is hardly noticeable, the general motion of the mouth is always caused by the lower lip. The lower jaw is most active and the shape of the lower lip in laughing, crying, quivering, etc., will express much more readily than the upper lip the character and the temperament of the person. Small and tense, if of strong character, movable and prominent, if exciteable. These suggestions will help the student and as he proceeds in his work he will no doubt add other observations to his own.

In the previous chapter we suggested that the different flesh tints be mixed in separate saucers so that they are uniform and ready. These are Shadow, Reflection, Neutral Tint and Local Flesh Tone. Incidental colors for lips, eyes, pupils, iris, eyelashes, etc., can be made up on the palette acording to circumstances. In applying shadows or any of the colors always begin at the higher part of the figure and

come down, allowing enough time for the shadows to dry before tampering with other colors. Apply the color of the pupils and the iris, using Van Dyck Brown mixed with a trifle of Cobalt Blue, if they are black; Payne's Gray light, if they are gray, and a touch of Cobalt Blue with Payne's Gray if the eyes are blue. The strong high light generally seen shining in the eyes must be kept perfectly white, leaving for the moment the eyeball also white. Pupils and iris can be painted in one tint as they will be strengthened afterwards. The eyebrows and eyelashes of a brunette are painted in a Van Dyck Brown lightly—a touch of Raw Sienna is used for a blonde and Payne's Gray for a dark-complexioned person. The color of the hair should come next and the hair itself painted in masses rather than in multitudinous little lines. High lights are often seen in the center where the hair is parted and at the side of the head at about the height of the ears. For a dark-complexioned person use Payne's Gray mixed with a very little Crimson Lake to warm up the tone, for a brunette use Van Dyck Brown, perhaps warmed up with Burnt Sienna; for a blonde, use Raw Sienna toned up with a touch of Dark Cadmium Yellow. The neutral tone must now be painted and this will be at the side of the shadow toward the light parts of the face. This tone, which should be lighter than the shadow and darker than the local flesh tone will be a half tint between light and shadow. Having now the hair, the eyes, the lips and the general shadows, we apply the local flesh tint made up of Vermilion and Carmine in equal proportion, toned down with a touch of Burnt Sienna. In applying it, begin at the upper part of the face and come down quickly, covering face and neck, leaving out the high lights in the eyes and in the lips. Of course, the hair should not be touched with this tint. The

local tint should be light, and, if necessary, should be repeated some time later.

It will be more appropriate now to turn our attention to the background, as with the strength and tone of the background the whole effect of the flesh must be harmonized. The figure is the main subject of this picture, therefore the background must be subservient, though appropriate. In water colors, as a rule, the background is grayish and light as compared with the average backgrounds of oil paintings. A dark mass is not effective in water colors, at least it is not as transparent as a lighter ground and students will have more satisfaction in painting lighter tones. A good background is made with Payne's Gray mixed with Emerald Green, or else with Prussian Blue, a touch of Black and a trifle of Light Chrome Yellow. Paint with a broad brush and a downward stroke and do not be anxious if stroke marks show, as thees can be altered by repeating the tint or can be washed away with water. In fact, such broad applications of color are more effective if broken and uneven, thus helping the perspective effect of the whole.

It is advisable to have a strength of color darker than the general flesh tint and not as dark as the color of the hair. The background will also cooperate in subduing or modifying the color of the figure, should that be necessary. It has been noted that a grayish or cold background around a face painted too red by mistake, will modify the red, while if a vermilion or a strong red ground is given the same figure, the background, instead of subduing the tone of the face, will make it seem still more red. The conclusion is evident, if you wish to add warmth of color to the figure give warmth of color to the background. The explanation must be, that the amount of red in the background "satu-

rates" the eye of the observer until the figure seems to partake of the very same color. For a similar reason, the clear white mat around a water color enhances its brilliancy. The background, if too rough, can be washed over with a large brush full of water or with a sponge.

This same treatment may be given the draperies, if any, and these now demand our attention. The great, underlying thought must be to cover the whole picture from the start with a certain local tint, and to gradually blend the tones of flesh, ground and draperies into that certain strength and brilliancy which works for a harmonious whole. Suppose the face should be begun and finished singly, without painting any accessories at the same time, the chances are the student would not know beforehand whether he would manage to add background, draperies, etc., to improve and harmonize the entire picture, while by working up the different objects together, he would have positive results at once. The general effect must always be paramount.

Draperies. Collars, veils, dresses, etc., are all comprised in the term "Draperies." They should be painted in broad, bold strokes, painting the darker shadows first and the lighter local tones afterwards. It may be stated as a general rule, that, when the light, local color is warm, the shadows should be cold, and when the local color is cold, the shadows should be warm. On blue draperies, for instance, where the light local color is Cobalt Blue, the shadows should be in Black, warmed up with Crimson Lake in fair proportion. Where the light parts are in a delicate pink, the shadows should be in violet, toned down with Raw Sienna (see Chapter VII, "Beginning the Painting"). If the lights are of light green, the shadows should be of purplish blue and light yellow draperies may have Raw Sienna with a touch of

Emerald Green for comflementary shadow. For the shadows of white draperies use a delicate tint of Payne's Gray, perhaps toned with a very little Vermilion, or yellow, or blue, according to the dominating effect of the background.

White draperies should always be modified according to the general cast of the background, for instance, if the background is greenish, the white draperies should have a delicate cast of green, while, if the ground is brown, the draperies should have brownish reflections, so as to harmonize with their shadows. If the figure has a bouquet of red roses, occasional light touches of this red should enter into the white draperies, giving a soft ensemble and atmosphere. Enough attention should be given to keeping the high lights perfectly clear, to be subdued and retouched later in the finish of the whole picture. Care must be taken to have the folds of the draperies represent the fabric of the draperies, silk having a certain angular form of folds while the folds of woolen or cotton materials are rounder and softer in curves. The folds of veils are very delicate and transparent, allowing underlaying objects to show through. All these characteristics must be well understood, and well drawn before attempting to apply colors.

Let us now return to flesh tones. Begin with the pupils by strengthening the color mentioned in the beginning of this chapter and by washing over the iris at the sides with a delicate wash. For the eyeballs, use Payne's Gray warmed up with a bit of Vermilion—very light! Retouch the eyebrows and apply the eyelashes with the same colors. The lips, if necessary, should be brought to the proper strength of tone and when they are sufficiently retouched, apply the delicate flush of the cheeks. Begin below the eye with a brush full of clear water, adding a little Carmine in coming

down and a bit more color toward the center of the cheek, then reducing it again with water, so that, near the jaw, the brush holds only clear water. Blend with water at the side towards the ear and be extremely careful lest the cheeks are painted too strong a red. If your general local flesh tone is too light, apply another coating as done at the first painting, and if the shadows at the sides, under the chin, nose, eyebrows, need more strength, apply it now. Then judge your work. Does the color of the figure seem to be in good harmony with the surrounding tints? Is it still too pale? In that case, repeat the tints until the proper color value is obtained.

The foregoing directions are given for the painting of the head, as this is the most important part of the human body. There is more scope for color in the painting of heads, because the flesh tints in the nude are more delicate and the precise value of the hues is not easily detected. We may also add here that a good method for a student is to paint fair sized figures, as in these a mistake is easily seen and corrected while at work. From time to time, the picture should be viewed at a certain distance, and in this way the relation of the various parts and the subordination of the whole can be better judged than while at work. The mirror, as suggested earlier, will also reveal inaccuracies not previously noticed. Students sigh for the day when they have reached the desired goal and be full fledged artists, but the work is hard and success is slow and they must presently be satisfied with the modest success of their endeavors. Persistent efforts will not only improve their own work but will give them more knowledge and experience in judging and in appreciating the excellence of the work of great artists, which cannot always be grasped by untrained eyes. To have

acquired an appreciation of the beautiful in art is equivalent to having acquired a new sense, a new medium through which to appreciate and to enjoy the sublimities of nature.

It will be difficult for students to attain a perfect smoothness of color in the painting of a figure, but they will be comforted to know that any roughness can be corrected at the end by retouching with a pointed brush. Apply the retouching colors in a stippling way, covering and closing in the small light spots, using the brush nearly dry and in a pointed shape. Small dark spots can be cleared by using water instead of color, rubbing with the pointed brush very lightly and continually until that splotch is subdued. Should the gray tones be too clear, stipple them carefully with a warm tone, and, on the contrary, touch up the spaces that are too red with a patient application of gray. Many flesh tints in water color painting are washed on in broad strokes and are afterwards retouched with a smaller brush, as a finer tone texture is thus more easily obtained. In general, should a special part of the flesh be too gray, touch it over in small little dots with a bit of red, while if the flesh is too red, retouch it with some grayish color in a stippling way or in small, long lines.

To sum up, have your four tints ready mixed and then use the following color synopsis:

Local Flesh Tint: Vermilion and a little of Carmine and of Burnt Sienna.

Flesh Shadow: Raw Sienna, Van Dyck Brown, Vermilion, in equal parts.

Flesh Neutral Tone: Cobalt Blue and a little Vermilion.

Flesh Transparency: Burnt Sienna, Dark Cadmium Yellow, in equal portions.

Lips: Vermilion and Carmine.

Two Beautiful Examples of Water Color Pictures

Eyes: Van Dyck Brown (for brown eyes), Van Dyck and Cobalt Blue (for black eyes), Payne's Gray (light) (for gray eyes), Cobalt Blue (light) and Payne's Gray for blue eyes.

Hair: For a dark complexion use Payne's Gray and a bit of Crimson Lake; for a brunette, Van Dyck Brown; for a blonde, Raw Sienna with a bit of Dark Cadmium. Free catalog of colors and brushes will be sent by the author for the asking.

CHAPTER XII

Figures in Landscape

IGURES in landscape are introduced for various reasons,—to represent a certain action, for instance, plowing, fishing, driving, etc., to give color and life to the picture; to cover an undesirable spot in the painting; or to indicate dimension. If they are small, they will be merely accessories of the landscape, while if they are large, the landscape will appear to be only a secondary incident of the painting. They must be placed with regard to the entire composition, and must conform in size and proportion to the surrounding landscape. They should also comply with the style and conform with the time and conditions of the landscape. In other words, there must be subordination of ideas—figures may be either a valuable addition, or they may create an unbalanced whole.

Do not overcrowd, but on the other hand, do not scatter figures here and there. Be simple. Do not lose sight of the action that each figure should express. If your landscape lacks brilliancy, you may take advantage of the fact that a few figures, painted with strong clear colors will warm up the composition. Draw them well; if they be small, do not

attempt to detail their figures, but lightly indicate eyes, nose and mouth.

The habit of observing striking characteristics of action or personality is of great value to students, and action is itself the most striking characteristic of human beings. This word does not exactly imply to the movement of the body, but its expression. Webster says "Action is the attitude or position of the several parts of the body, as expressive of the sentiment or passion depicted." Thus, the picture of a sleeping dog may be said to have action, inasmuch as the pose he is represented to express, makes evident the fact that he is sleeping. The very important point in small figures is the motion or gesture. If they are standing still, if they are walking, if they are seated, see that they do not appear distorted or have false proportions of limbs and arms. If they are near cattle, horses, etc., see that the figures maintain their correct proportion with reference to the animals.

To give here a list of colors for painting the draperies of figures would be unnecessary, as, for such things, almost any color can be used that will help to give the final effects to the painting. Burnt Sienna, Raw Sienna, Van Dyck Brown, Payne's Gray, make good dark tones for men's clothes, though a touch of Vermilion, Crimson Lake, of Cadmium, for caps, ties, etc., will give variety. For women, Vermilion, Light and Dark Cadmium, Emerald Green and Cobalt, with a little touch of black will be good for clothes. For flesh tones, use a delicate wash of Burnt Sienna for men, and of Vermilion for women and children, with Van Dyck Brown for the shadows in men and Burnt Sienna for the flesh shadows of women and children.

CHAPTER XIII

Foliage in Landscape

The color of trees are varied according to their species, to the season of the year, and also according to the atmosphere. Some trees are light and illuminated by the sun and some are covered with shadow; some have the yellowish tint of Autumn, and others may be of a brilliant green or bluish hue. Retreating foliage is grayish, though it may be broken by the deep color of a solemn cypress, or the reddish branch of an old oak. What an advantage for an experienced artist to have such a wealth of color to reproduce, as compared with some low-toned scenes, void of interesting incident; but on the other hand, what a bewildering undertaking for students who are beginning to copy nature. At first sight, this infinite gradation of color is likely to make them lose courage. The coloring of the trees alone, without the other objects in the landscape, makes a beautiful varied combination, and puzzles students at the start; but, if the work is well drawn and the character of the different trees well defined with the pencil, the picture will not present as many difficulties.

It is necessary to depict at first the characteristic points of the trees—to study the disposition of the branches, the curves of the limbs—to note whether the division of the trunk is at the base, or high up, near the foliage. Is the bark smooth or rough? Does it peel off? Is the bark gray or brown, and what is the general coloring of the leaves, and what is their shape? Trees vary in form; cypress and pine trees grow straight upward; weeping willow branches grow downward; oak trees spread outward in clusters and

layers, etc. The student should always attempt to keep close to nature, in the character and movement of trees.

Too much attention is never given to the branches and stems, which are seen to pass behind the foliage; which appear and disappear and curves out of sight, becoming thinner, at the end. The ramification of branches and trunks, with their peculiar anatomy, is as difficult to depict, as it is important in its effect upon the picture. The student should practice the drawing of trees, for a long time, in pencil, so as to acquire a good knowledge of form, and freedom of hand.

Having finished the correct drawing of the whole, the local color of the tree can now be applied in a clear tone, covering the masses of foliage with their particularly characteristic shapes—either upward or downward, or in layer, as the case may be. By **local color** we mean the tint that comes near the lightest part of that particular mass of foliage; and, if a few white spots are accidentally left in the paper, these will only improve the crispness of the effect. "The term local color is a term applied to denote the general color of an object, without reference to the accidental effects produced by light and shade, distance or reflection of the color. For instance, the foliage of a tree is green in its local color, but its reflected lights may be yellowish, and its shades bluish."

Have your brush full of liquid color, and begin always with upper portion of the left side, coming down, without allowing your brush to run short of color, but replenishing it very often, as explained in the chapter on **Technique.** The method of using the brush, or better, the form of the touches you use in painting the foliage has great weight in this type of landscape. In a tree that has branches stretching

outward, and the leaves lying in clusters, the touch should be horizontal, chiefly, though rather indiscriminately and carelessly applied, so as not to make a mosaic effect; while in a tree with an upward, straight form, the touches should properly be perpendicular, etc. In painting grass and water weeds, use the perpendicular touch, also, while in painting bushes the strokes may be applied in every direction. It will be found that this method lightens the clumsiness of trees, will make them airy, and will show their nature to the best advantage. Do not paint foliage in too heavy a mass, as this would give a blocky appearance to the trees; but have some small spaces, showing the distant atmosphere; allow a wooden branch to show, here and there, studying also in this case its characteristic movement, and you will have a straight line at the top of a house, for example, will, as it

When the trees have just finished sprouting, in the spring, their colors are rather yellowish and clear, darkening in the warm season, and changing again to yellowish and reddish tones, in the Autumn. Strong lights, and different climates have a great influence in the coloring of foliage, so that the same tree which has a clear green, in a northern country, may have a deeper, more intense color, in the south. Paint distant foliage in a bluish tone, while the foreground should generally be painted in rich green, with heavy, free touches of the brush. The farther the distance, the more even and delicate the strokes should be applied, until the far trees are painted in one smooth wash. This change of brush work, from the rough work of the foreground, to the smoothness of the distance, will be easily understood, when the student considers that separate leaves cannot be individually detected and in order to reproduce this phenomena properly,

the distant points must always be painted in a subdued tint, with a smoother touch.

Knowing that certain trees, several miles distant are of a certain character, and have such and such leaves, the beginner is very apt to paint them as elaborately as trees in the foreground; proving again the necessity of occasionally dodging an elementary rule—for we must paint not so much "what the mind knows, as what the eye sees." The atmosphere, with its light and humidity, will reduce the intensity of far away trees, rocks and mountains; giving them that bluish, blended, and delicate cast which acts as a background to the principal objects in the foreground.

In regard to the perspective value of the individual tints, it might be said that vivid greens and yellows represent a forward effect; red, brown, Raw Sienna and middle greens, represent middle distance; while blues and purples give natural impression of distance. Green tints for foliage are easily made up by mixing blues with yellows, and also by the modification of Hooker's Green, No. 2, or Emerald Green. This latter color has a very bright tone, and is used to express strong sunlighted foliage, in the foreground, while the former is much used in strongly shadowed foliage. Very good and transparent tones are made by mixing Indian Yellow with Prussian Blue, in different proportions; and Indian Yellow itself, used light and clear, in occasional small touches around this foliage will convey the effect of sunlight. Hooker's Green, No. 2, altered with Raw Sienna or Van Dyck Brown, will make valuable subdued shadows; while Prussian Blue and a trifle of the Hooker's Green, will make an appropriate color for bluish dark trees. We give below several effects of different foliage under different atmospheric conditions.

Sunny, Clear Day: Foliage in the foreground: Indian Yellow, with a trifle of Hooker's Green, No. 1, for the light parts; and Hooker's Green, No. 2, mixed with Van Dyck Brown for the shadows. Also touches of Emerald Green, and occasional shadow touches of Prussian Blue. For the distance use light washes of Prussian Blue, mixed with a trifle of Hooker's Green, in some parts, and Prussian Blue with a trifle Carmine in other parts—blending the two tints.

Dark, Stormy Day: Use more bluish greens, that is to say, leave out as much as possible any of the yellowish or too bright green tints, indicated as an effect for a **clear day.** You may add broad washes of Raw Sienna, in the middle distance, and keep the distance less purplish.

Trunks, Stems, Etc.: Payne's Gray for trees of light gray bark, to be used in different intensities. Raw Sienna or Van Dyck Brown, or these two mixed for brownish trees and branches.

CHAPTER XIV

Green Leaves

IT is customary for the public in general to look at and admire a beautiful flower or fruit and let the foliage go unnoticed. The brilliant color of the flower absorbs the attention of the observer who attaches an insignificant value to the green leaves. The beginner in art will naturally fall into the same error of considering the green only a supplementary part of the painting, to be applied at his ease, without much trouble. But it is quite the reverse; the best way to judge any still life painting is by the artistic handling of the leaves. The very same difficulty is experienced by students of the figure, when hands and feet are to be drawn or painted. Their

attention is generally directed toward the face, upon which they practice continually, while the extremities will be nearly neglected. It should not surprise such students, if, afterwards, they have much difficulty in giving these important parts their correct shape and anatomy. As a matter of fact, hands and feet are actually easy when compared with the working up of a face, and trouble with them merely indicates lack of knowledge and training in general anatomy. In the same way, beauty of foliage, in a painting, denotes the thoroughness of the still life artist, as hands and feet will prove the ability of the figure artist. Here again we may repeat that the whole success of a painting is dependent upon a knowledge of drawing, which comprises nature in every form and color.

The different leaves of flowers and fruit have different features in the small veins branching from the center, the broken curves of their edges, their attachment to the main stem. There is also much variety in their color and gloss, and their association with other leaves. By association we mean the symmetrical way they are placed on the same branch, with a certain number,—three, four, five or more other leaves, always nearly alike. This fact is very important, and the observer will find, in this respect, that nature is a very careful builder, and that for instance in one small cluster of leaves, the lower ones are undersized, gradually growing larger toward the end; or they will be large at the lower end; gradually growing smaller,—but all so carefully and beautifully made, and all clusters so much alike that you wonder how inanimate life can be so correctly disposed. On account of this regularity, if you have made a careful study of one leaf or cluster you will be able to use this

knowledge for reference, for all leaves belonging to that special series.

When you draw a flower or fruit, consider it your task to draw or paint the leaves as perfectly as possible, and you will gradually become proficient in both, and do them equally well. Having your leaves perfectly drawn, giving them the characteristic line pertaining to this special flower or fruit, begin to study their color. It may be yellowish, or bluish, nearly gray, and may be glossy, or matt. Prepare, on separate saucers the light tone, the middle tone, and the dark tone. If the leaves are yellowish, use Chrome Yellow, or Light Cadmium or Indian Yellow, mixed with Hooker's Green, No. 2, or Prussian Blue. Take more of one or the other, according to your need of a light tone; keeping it yellowish, and very light,—nearly white. For the middle tone, have less of the yellow, and keep the color darker, while for the darker tone, you may leave the yellow out and add a trifle black to the Hooker's Green, No. 2. If the leaves are of a generally bluish tone, use Prussian Blue more freely, and very little of the light yellows; make the three tones as given above, perhaps adding a very little Crimson to the darkest tone, so as to warm the general effect.

For red leaves, as for instance, Autumn leaves, Dark Cadmium, Burnt Sienna, Vermilion and Van Dyck Brown can be used. The variety of all the forms and colors found in nature, will make it an impossible task to specify all of them, and their exact colors, but in every case, begin by applying the color at the top of the subject and come down quickly, interchanging the three tints which are already made in the saucers. Do not go back over your moist colors, but work freely, even leaving some sharp lines, if necessary. Do not repent and try to doctor up any little mistake, but keep on,

until the painting is finished. Remember that the whole must be kept crisp and clear, and this cannot be accomplished by tampering or tinkering with the fresh tint. The leaves coming down on the receding ground must be lighter and more grayish than those on the foreground, so as to give more perspective to the whole; and it is necessary to leave small spaces between the foliage, showing part of the background, be it white or colored. These spaces will give a more natural appearance to the painting, which, should all the foliage be closed together, would look too solid; much like the reproduction of an artificially arranged block. Small touches of white, carelessly left out between the leaves, especially at their edge, add a certain brilliancy to the painting. Always bear in mind that the lower part of a painting should be darker than the upper part; and to make the picture more natural, have the higher leaves slightly lighter, also just a trifle of the hue of the background, should be applied here and there.

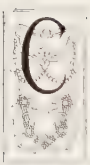
To sum up this given advice, remember to leave occasional spaces through the foliage, have good drawing, showing the character of the species—round, oblong, or broken edges, etc.; do not cover the high lights, put stems unto the leaves, so that they do not appear to be in the air, and treat them with rather sharp strokes. Glossy leaves can be represented by using a very light bluish tint, nearly white, for the strong light parts, and a dark Hooker's Green, often altered, in the shadows.

Light shining through leaves gives them a strong, yellowish green appearance. Leaves in half light are of a rich green color, while those in shadow are a dull gray. Do not paint your leaves in colors that are too brilliant, but subdue your tones, in order that their strong contrasts may not claim at-

tention before the flower. Block in the leaves, before the stems. The beginner is very likely to paint the stems at first, and to forget that they are broken up and partly covered by leaves. Receding leaves must be painted light, and grayish, one single stroke being sufficient for one leaf. Be suggestive, as much as possible, and see that the whole picture is harmoniously executed.

CHAPTER XV

Clouds



LOUDS vary, acording to the influence of the light in the sky, to their height, and to the force of the wind. They should not be regarded as flat surfaces, but as different masses, having different shape, according to the accumulation of vapor, and placed at different distances, conveying the effect of perspective to the eye. It will be necessary for the student to make a light drawing of the clouds, in order to avoid placing the color where it should not be. Though clouds are likely to shift their position and change their shape, frequently, the student had better always keep the original drawing of the clouds, to avoid confusion.

Since clouds are illuminated by the sun, they will always have their lighter tinges on the side toward the sun, be it above or below, and the shadows will always be on the opposite side. The shadows are more or less intensified by the quantity of humidity in the air; clouds with so much body will naturally have more intense shadows. This explains the darkness and the immense cloud masses seen on a warm summer day, when the atmosphere is full of humidity. The strong light on the opposite side helps to give the effect of

heavy storm clouds. Heavy clouds are very frequently seen covering mountain tops, forming large masses of gloomy gray color. They are also seen over the ocean, and in fact, wherever the humidity is apt to be great.

Some clouds are of a light, delicate texture, and toward evening, when the sun is going down, and is gradually losing its power, a roseate hue will be seen to tint these delicate spirits of the air, which later become slightly purplish, then more gray, and finally they disappear for lack of light. In painting clouds, the student must not neglect the general rule of giving more strength to those that are in the foreground, keeping a softer tone and touch for the clouds in the receding part of the picture.

Clouds are difficult to paint on acount of their transparency, varied shapes, colors and direction. In painting a sky with clouds whose color is lighter than the sky itself, it would be advisable for the student to apply the sky, leaving the clouds white, temporarily. As we stated in previous chapters, it is best to have a number of small saucers, with different tints already mixed; then paint the shaded part of the clouds while the sky tint is still moist, so that the two colors may blend into one another. On a sunny day, the light parts of clouds are of a very delicate orange tint, which, even though it is very faint, imparts warmth to the atmosphere. The shadows, on the other hand, are of a rather grayish purple hue. These effects are best obtained by mixing Cobalt Blue with a touch of Crimson Lake, and a trifle Dark Cadmium. A similar color is obtained by mixing Payne's Gray, with a little Raw Sienna. Of course, clouds should be drawn, or at least their character well defined with a light pencil line. They move around quickly and often change their shape, so that the student will be com-

pelled to depend upon the pencil lines for form and to memorize the coloring and size. If they are straight and long, paint the clouds with straight long touches; while if they are bulky, round masses, apply the color with a broader swing of the brush—always blending the edges, to prevent that inlaid feeling of badly painted clouds. In a stormy landscape, the clouds are generally heavier in tone, and the colors must be changed accordingly. More Payne's Gray and Raw Sienna will strengthen them, and give them that peculiar, transparent tint, usualy seen in stormy clouds.

Clouds in a sunset are often horizontal and full of bright colors, giving better opportunity for color effect, and making their execution easier. If the sun is setting in a brilliant yellow sky, the clouds in front will be tinted with a strong purple; or even red color, tinged with clear Light Cadmium Yellow, at their edges. The farther from the sun, the more grayish they will be.

Clouds in a moonlight effect have the same general form as when they are seen during the day, but their color becomes nearly monochrome. Payne's Gray, perhaps, modified with a touch of Raw Sienna or Emerald Green will create a transparent cloud effect for the moonlight. This color is to be used for the shadows, while for the silvery illuminated edges a very delicate wash of Light Cadmium will answer the purpose very satisfactorily. Water colors offer a great facility for the painting of clouds, as their principal requisite is transparency, and these pigments are naturally transparent. We suggest below a few tints that make good combinations for the painting of clouds; but above all, remember to blend their edges, that they may appear atmospheric and airy.

For Clouds on a Sunny Day: Use Deep Cadmium Yellow,

Cobalt Blue and Carmine. When the clouds are very light at the top, begin by using a very light wash of the Deep Cadmium Yellow, adding gradually a trifle of the Cobalt and Carmine, strengthening these by degrees, until you have used about equal parts of the three. It would be advisable to have the colors to be used already mixed in separate saucers.

For Clouds in a Sunset: Use Light Cadmium, Dark Cadmium, Vermilion, Carmine, Cobalt Blue. The first colors the nearer the horisont, the last ones the farther back.

For Stormy Clouds: Use Deep Cadmium, Cobalt, Carmine, Payne's Gray, Emerald Green. For the light wooly clouds, flat in form, that are seen toward evening, use a **very light flat wash** of Deep Cadmium Yellow, which on the dark blue sky will appear delicate and bright.

For sunrise effects use the same colors as for the sunset, though there may be less display of the red effects.

For the benefit of the students a complete list of materials used in painting and models to copy from can be had free by asking the author of this book.

CHAPTER XVI

Calm Water Reflections

THERE is nothing more beautiful or impressive than a small lake, embosomed in a delicate chain of small hills, covered with luxuriant trees of every growth and color. The water at times is so still and perfect that we look upon it as upon a sheet of glass, imagining the color of the sky, the beautiful hills, the occasional rock, and the general repose of the landscape. But the painting of still water may become difficult on account of its very simplicity. The less work put upon it, the less drag-

ging of brush, or variety of touch, the better the character of still water will be reproduced. It must be observed that the reflection of all objects in the water will be a shade or two darker than the original color, depending upon the depth of the water, and the color of its bottom; just as the looking glass is likely to reflect your features either more yellowish or more grayish than they really are, depending upon the back of the glass.

If the sky is blue, the water should be painted with the same color for its general local tint, leaving the paper clear white where there are to be reflections of houses, sails, rocks, etc., that may be casting a reflection that is lighter than the general local tint. Any small, light ripple in the water must be kept clear white.

Water, like the clouds, changes continually in color, and will very seldom repeat the same effect for days in succession. It cannot be said that the water itself changes color, since, unless it is muddy, the water should be perfectly clear; but, having the properties of a mirror, it will reflect the atmosphere and the landscape, which, as everyone knows, contain an infinite variety of effects. There are also some effects in apparent contradiction to the rule that water reflects its surroundings. This is very often the case with rolling water, or on a day of very strong sunlight.

As we have observed in another chapter of this book, where we mentioned the harmony of colors, the purplish sky of a sunset very often gives a delicate green effect to the water; while a strongly lighted blue sky may leave the water a very dark green, especially near the horizon. On still water, however, with a clear, smooth surface, the reflection of the sky, buildings, boats, sails, etc., will appear more limpid and natural. While in rolling water a local tone

may be advisable, in still water, with many reflections, the finding of local color would be a difficult undertaking for a student. It would be advisable to paint the darker parts, reflecting the sky, first, leaving the reflections of houses, trees and boats white, on the paper. These can be painted in more leisurely afterward. To simplify the work it is necessary to mix the different tints in different saucers, so as to have them all ready at hand when needed. Consider the effect and the proper place for the different tints before beginning to paint.

Let us remind you again that the reflection in the water is always a shade darker than the original object casting the reflection; so that if the house itself is white, its reflection will be slightly tinted with Raw Sienna; if the tree is a clear green, its reflection in the water will be made deeper with a touch of Cobalt Blue—and so on with all sorts of objects.

With regard to the perspective of water, the student should observe the depth of color in the foreground and in the background. For instance, either the water is lighter in the foreground and darker in the far distance, or it is darker in the foreground and lighter in the distance. This scheme, with the gradual change of tints from the near point of view, into the distance, produces a very effective perspective. Be sure to leave all the high lights in just clean white paper; the strong illuminations on little waves, which look like little diamonds, and are produced by the delicate breezes, must not be touched in the least. It is precisely upon these details that the crispness of the whole water effect depends.

Begin painting the water at the horizon, or from the highest point, using the colors already mixed in the saucers. As the reflections generally come at that distant point, the student must be particularly careful to steer clear of them, so

as to make it easier to execute them later. If the reflections are of dark trees, mountains, islands, etc., and are darker than the general tint of the water, such reflections can also be covered up and strengthened afterwards when the first wash is dry. Small dark waves, shaped like long narrow lines can be applied at the end to tone up the picture; but do not paint too many of them, lest you make a mess of the whole. Be careful to paint waves, be they large or small, in a horizontal manner, as this will represent the horizontal state of the water more naturally. In applying either colors or reflections, it is advisable to use the brush with horizontal stroke, as these strokes would convey a better impression of such a subject. If the waves in your picture slant in the least, the water will appear warped, not flat, and unnatural.

Remember, also, not only to apply all reflections directly underneath the objects casting them, but also to use the natural shape of that object, even in the water. This fact applies, of course, more specifically to still water, where articles appear clearly reflected. Should you, for instance, paint the reflection of a sail either oval or round when its shape is actually square, the painting would be faulty, because it would violate accuracy and truth. If this reflection would not be painted directly under the sail, the effect would also be absurd. All this is said in order to emphasize the fact that water has all the properties of a mirror, and will duplicate objects in every detail of place and form, though the edge or outline of the reflection is generally ragged or uneven, owing to the wavy motion always felt on the surface of the water. It is this movement which gives a snake-like reflection to a mast, cordage, straight trees, or almost any object that has straight lines. Reflections of boats

Study of Roses by D. M. Campana

must be treated with broad horizontal strokes, and a clear yellowish line will be seen between the boats and their reflections, just where these meet. This yellowish line adds to the transparency of the water. In painting a landscape with still water, accidental objects in the distance, such as small sails, poles for fastening boats, or some flying fowl, in the sky, will make the scene more animated and interesting; at the same time producing several good tone contrasts.

Calm Weather General Tints

Good Clear Weather: Cobalt Blue mixed with Emerald Green.

Dark Day: Cobalt Blue and Hooker's Green, No. 2.

Stormy Day: Cobalt Blue, Payne's Gray, Emerald Green.

Sun Set: Emerald Green, Dark Cadmium, Burnt Sienna, Warm Purple.

CHAPTER XVII

Rough Water

THE student will notice that the upward movement of a wave is influenced by the forward movement of the next lower one; and that the whole sea is a closely connected chain of curves, high and low, and this movement, to and fro, but co-ordinated, must be constantly kept in mind, when painting a marine or rough water. The rise and fall must be apparent, and reasonably free from unusual interruptions. It is very necessary to study the character of the waves, their lights and shadows, and their reflections. Since they must be well delineated, a full pencil sketch, well detailed, would be a great help to the student.

Paint at first a broad wash of local color—very light, keeping the white caps and the top sprays of water as clean as possible. Next, apply the shadows to show the concave form of the wave, and work in with your brush, an occasional touch of clear green, as a transparent tone. If any object is reflected in the water, keep that particular space white for the present. The waves of the foreground should be painted forcibly, with good free touches, but the painting must be begun from the horizon. The student need not pay much attention to the waves at that distant point, but paint in a rather flat tone, using a rather grayish tone of Emerald Green, mixed with a touch of Payne's Gray; coming gradually down to the middle ground, adding more and more movement to the water, until the surf in the foreground will have the desired foaming effect, and the clearest high lights. Little details can be added when the colors are dry. Students should paint rough water, like big clouds, with large washes, and breadth of effect. We give below some color schemes for rought water, according to different atmospheric conditions.

Clear Sunny Day: The light parts of the water and general local tint, Emerald Green, with a touch of Cobalt Blue. Dark parts of the waves, Hooker's Green, No. 2, with a touch of Dark Cadmium. Small reflections in Emerald Green, rather heavy.

Stormy Day: Small light parts of the water, and general local tint, in Payne's Gray, mixed with about half the amount of Emerald Green (very light). Dark parts of the waves, Hooker's Green, mixed with Raw Sienna, and occasional touches of Raw Sienna, pure.

CHAPTER XVIII

Streams of Running Water

THE color of water in streams or brooks varies, according to the different sands or weeds at the bottom, and also to conditions of the weather. The water may be as clear as crystal, or it may have a deep bluish tone, gray, or reddish, or it may be a muddy Sienna. The foliage and surroundings have great influence on the coloring or streams. Stones rounded by the action of the water, weeds breaking through, altering the monotony of the tint and reflecting beautiful hues, the sparkling lights produced by sudden miniature falls, all reveal great beauty and a delicate wilderness of tones. It is advisable to paint this water with a clear local color, at first, and add foliage, rocks and reflections afterward. All these reflections must be painted with horizontal strokes, as we explained in the chapter on still water. Below will be found colors suitable for brooks and streams.

Clear Water: Light Wash of Emerald Green, and Cobalt Blue.

Dark Water: Hooker's Green, No. 2, toned down with Cobalt Blue.

Muddy Water: Raw Sienna, or Burnt Sienna.

CHAPTER XIX

Landscape

HE study of landscape from nature is not only a delightful and helpful education, but, since it keeps the student out of doors, a means of beneficial and healthful exercise. It would be well to have good knowledge of indoor still life painting before attempting landscape, as the latter requires a practiced eye and good judgment as to composition. Long continuous lines, for example, should be avoided, as they attract the eye of the observer and perhaps detract from the principal subject. They also have a tendency to divide a picture mathematically into a square, triangle, etc., and the painting ceases to be regarded as a whole. Nearly all landscapes contain a horizontal line where the earth and sky meet, but such a line must be properly interrupted.

The question next arises: "How much of the scene shall I paint?" and this perplexing question must be solved by the student, who must exercise a certain amount of judgment with regard to simplicity and good composition. Remember that one object may make a good picture, but the greater the work the more difficult it will be to preserve harmony in the painting. It is very desirable to make a number of small sketches of the same subject; the good and bad points of these sketches can afterwards be utilized in one good landscape.

The landscape we propose to treat in this chapter is one with a sunny field, clear sky, with occasional clouds, a mountain, trees, etc.; a type of picture which is very popular and is frequently seen at art exhibitions. To be sure, an absolute rule for the painting of a landscape would be like proposing

to place every individual in a certain mould—a presumption that would be absolutely absurd. But all men are not born artists, any more than all men are born carpenters, and they cannot pretend to know how a thing is done without a certain amount of instructions. Therefore, the best thing for us to do is to give clear and trustworthy suggestions as to how certain effects are produced. Everyone will admit that a great many painting are executed according to certain definite ideas concerning the manipulation of pigments; and art may therefore be related, if not exactly compared, to other lines of workmanship that require an apprenticeship and gives rules for the benefit of beginners. A field landscape, on a sunny day, with a dry, clear atmosphere, has a deep blue sky. Cobalt Blue, toned down with a little Crimson Lake, will give the proper effect. Having begun at the top of the picture with a clear, strong tone, proceed downward until two-thirds of the sky are covered; now add a little more water to the tint and come down to the horizon, always adding a little water to make it lighter. This change of tint, from dark in the foreground to lighter at the horizon, gives perspective and air to the sky. If clouds are to be painted, they must be painted simultaneously, as explained in the special chapter on **Clouds.** It will be seen that the picture should be begun at the upper left-hand corner of the paper, working toward the lower right-hand corner, coming down slowly, with an abundance of color.

When the sky is properly covered, paint the distant mountains in purplish, grayish tone, made of Cobalt Blue, Carmine and a little Emerald Green or Raw Sienna. These mountains must be painted in a free broad wash, and should be slightly darker than the sky. Meadows, fields and trees can now be painted, beginning at the mountains and coming

down toward the foreground. Begin with a color similar to the one used for mountains, though perhaps a trifle darker. Paint downward, constantly adding more tints and touches of brown until the foreground is painted. Use clear yellowish and greenish tones for trees, with occasional touches of Dark Cadmium Yellow, or Burnt Sienna for the trunks. Touches of Vermilion or Carmine will be necessary for figure clothes which will give life to the whole. The brilliancy of the latter tones will produce the desired perspective and impart a receding feeling to the landscape.

A picture of this kind must be well planned and drawn before you begin to paint it. It will be found difficult to finish a painting in the first wash, as indicated here. When the whole painting is perfectly dry, and gives a fair idea of the general effect, begin to retouch and tone up the different parts, harmonizing one with the other, strengthening here, taking away there, until the picture will look well balanced and effective.

Do not attempt to retouch the picture until the colors are dry lest you make a blotch that is not easily corrected. Paint the trees in a variety of colors (see chapter on Trees); some tinged with the gold of autumn, some in a more greenish hue, shaded with a purplish tint. Add small branches of the reddish brown color proper to decayed limbs. On the roads, banks, rocks, etc., there may be a variety of shades—some will have an earthy tint, some gray or brown; all combining to make a lively, crisp, sunny effect. It is in the foreground that we may expect the greatest variety of color, and the farther the landscape retires into the background the lighter the color will become, because the atmosphere will tone down the different objects.

The interchange of warm and cool masses is the best help

toward producing freshness and radiant sunshine. A glowing foreground followed by a dash of cool color of a contrasting tint will give warmth to the whole. There is such an infinite variety of color and there are so many gradations of color and color contrasts as to afford a continuous source of pleasant surprise for the student of water color painting. Catalog of models, colors, brushes, etc., will be sent free by asking the author of this book.

CHAPTER XX

Moonlight

UPPOSING the landscape to be reproduced is the same as the one used for the landscape in Chapter XIX, we will suggest the following coloring. If the moon is placed near the center of the sky use Payne's Gray, of middle strength, for the top of the picture, and this color will be made lighter and lighter until it reaches the moon. Of course, the moon must be kept of the clear white color of the paper, until the sky is perfectly dry, when the round white spot may be covered with a light wash of Light Cadmium Yellow. In coming down from the moon toward the horizon the sky will darken again ang again the farther down it comes, until it blends perfectly with the mountains, which are also painted with the same Payne's Gray darkened with a trifle of Ivory Black. In short, the whole landscape by moonlight is painted in a grayish monochrome tint, and the student can paint all the other parts of the picture in the very same color used for sky and mountains, but must use a little gradation of light and shadows for the trees or near objects to give perspective to the whole picture. The general effect of moonlight coloring

is not difficult to accomplish; in fact, the best advice we can offer is to avoid overwork and keep the picture as simple as possible. The contrast of the gray tones used in painting, with the clear yellowish appearance of the moon, will give the desired effect. Shadows of trees and houses are always made in the given color, only darker; if a lighted window or a lamp is to be shown in the picture keep it clear white at first, then paint it in Dark Cadmium Yellow.

Any pool of water, stream, etc., should be painted in a much lighter tone, and have a clear reflection of the moon. Clouds across the moon are painted nearly black, leaving the edges clear white paper, afterward washing them with the same color used for the moon. The student should use some judgment in finishing the incidental objects such as may be included in any picture, but the general coloring given here will give the desired good results.

CHAPTER XXI

Marines or Water Scenes

IF we were to give the rules for painting a landscape it is highly improbable that the picture we would describe in connection with it would be the very one that the student desired to paint. It is just the same with marines, and we will be compelled to keep to a type of marine most generally seen and one that is satisfactory to the public. Let us for instance attempt to paint a marine, with a great deal of sky, some sail boats, waves, land in the distance, etc. To give this scene the atmosphere of a clear, sunny day, we will paint the sky with the same colors used for the painting of landscapes, as mentioned in Chapter XIX; viz. Cobalt Blue, mixed with a little Carmine, etc.; except that in a marine, the clouds are generally

made more prominent owing to the humidity of the air. We treat of clouds in a separate Chapter XV, as this special subject is so varied, and plays such an important part in scenes of all kinds as to require clear and concise directions. In order to save time and space we would refer the students to that chapter whenever clouds are mentioned in this work.

The mountains in the distance will seem very much faded —this is an effect of the mist—and they will be painted with a light wash of Cobalt Blue mixed with a very small quantity of Crimson Lake. The water line right below the mountains is very indistinct, and the same color used for the mountains, mixed with a trifle of Emerald Green, will be a good tint to start the water at that point. Come down toward the center of the water, adding a little Hooker's Green, No. 2, and coming still farther toward the foreground of the water add a little Prussian Blue. The local water tint should be light, as the waves must now be applied with stronger color. It must be remembered that every subject in the picture, for example, a steamer, sail boat, figure, etc., must be left out plain white, when the sky and water are painted in so as not to interfere with the particular tints contained in them. Having now painted the sky and the local tint of the water, begin to paint sails, masts, boats, land, etc., using a clean, light wash of Light Cadmium for the sails—which gives the true tone of sunlight on a white surface. Paint the masts and the general tone of the boats in Payne's Gray, light, if the boats are in the distance, darker if they are in the foreground. Use a few small touches of Vermilion, Carmine and Dark Cadmium on the deck of the boats, to suggest the figures; also a few touches of Burnt Sienna for the wooden articles and cordage of the boats. The trees or greens of the land should be kept in very clear

Emerald Green and their trunks painted in Burnt Sienna. The reflections of the sails and boats on the water are to be painted next. First of all apply, below the boat, and right under the light sails, a wash of Light Cadmium—but rather stronger than the color of the sails; of course, if any other color appears on the sails it must also be shown in the reflection at the proper place. It must be understood that it is precisely the reflections in the water that indicate its transparency; for without them it would be flat and would seem to be made of wood. These reflections, as we said before, must be placed directly under the object casting them, and must adhere to the same shape (see still water and reflections) XVI.

The reflection of a dark boat should be in dark green, using Hooker's Green, No. 2, mixed with Prussian Blue. It should be painted unevenly, but with horizontal strokes, becoming looser and breaking up below, becoming smaller at the lower end. The waves should now be painted with Hooker's Green, modified with a little Prussian Blue and Raw Sienna, but not applied very heavily. Paint these waves one above the other, leaving parts of them in the general tint. Having made a few good sized ones in the foreground, reduce their size as you go higher, until at the horizon line they are hardly to be noticed. The reflected images of the boats, sails, houses, etc., are always darker than the real appearance of the objects, and must always be so represented in the water.

CHAPTER XXII

Marines by Moonlight

HE moonlight effects explained in Chapter XX are done almost in monochrome, and this neutral tint is valuable for either marine or landscape. The sky being similar to the one described in Chapter XX the student may follow the same given rule for the coloring of clouds, moon, etc. As for the water, the first thing to attend to, be the water rolling or smooth, is to keep the strong reflection clear. To make this easier, we advise washing these reflections at the very first with a very light coat of Light Cadmium Yellow, reduced with a trifle Emerald Green but still nearly white, so as to keep the places and avoid applying colors over them during the painting. The waves are painted with the general color of the sky, viz.: Payne's Gray, reduced toward the foreground with a little Hooker's Green, No. 2. The effect of the waves must be crafty in the foreground, becoming lighter and lighter toward the horizon line; closing in the reflection of the moon on each side, so as to make this appear as a broad trail of light. Sails generally look like dark spots on the sky and are painted in the same general tone, as are also the boats, and other incidental objects. Small lights on the boats are generally painted in Vermilion, so as to introduce a little variety of color. This Vermilion should have a perfectly clear reflection on the waves, coming down in a snake-like, uneven shape.

A point which is very important in pictures of this kind is the strong sparkling, high light, seen on the water, caused by the moonlight shining through the spray. This sparkling as of diamonds may be imitated by using Zinc White, pure,

here and there, but applied very sparingly, so as not to make it look too harsh, or stiff. This effect, now that the paper is all covered, can be repeated, retouched, or modified, until the general effect appears satisfactory, and void of hard spots.

CHAPTER XXIII

Boats and Ships

HE introduction of vesels into marine, or a landscape having some water, will give an opportunity for the display of strong, warm color tones, while the boats themselves will add life and movement to the whole. The reflections in the water, with their curved snake-like lines, give to the water a transparency not easily obtained, without these incidental crafty touches. These tints must always be applied directly below the subject casting these reflections, whether it be cordage, sails, masts, or anything else. The student should always bear this in mind.

The linear perspective of vessels, is as difficult as the perspective of buildings. The shape must be perfectly drawn in pencil and must be well understood before the color is applied.

A group of fishing boats with their reddish nets, baskets piled full; in confusion, patched sails unfurled, or lying about; sailors with their weatherbeaten faces—all create a very picturesque effect. Having made a good drawing of the boats, the student will do well, as a general thing, to use the following colors:

Black Boats: Ivory Black, Van Dyck Brown.

Dark Brown Boats: Van Dyck Brown, Burnt Sienna.

White Sails: Light wash of Dark Cadmium Yellow.

Red Sails: Vermilion, Burnt Sienna.
Nets: Raw Sienna, Van Dyck Brown.
Cordage, Baskets, Etc.: Burnt Sienna.

In painting boats, sails and similar things, which are apt to be beaten by the wind, and are strongly lighted by open, clear light, try to apply the color in a broad, rather coarse way, leaving a number of little uncovered white specks on the paper. These little specks will add a vividness to the effect which will make the picture seem crisp and full of life. See that you do not paint a sail with the wind on one side of it and another sail receiving the wind from another direction. The smoke in the smokestack and the wind in the sails must all harmonize so that the picture may not represent contrasting conditions. Considering all the possible subjects for a picture, a marine with boats, will probably be found one of the easiest to paint. Any coarseness of color or handling will easily be overlooked in the abundant touches of waves, etc.

CHAPTER XXIV

Neutral Tones and Reflected Light

IT may be said that to paint an object of any kind in color, whether it be a figure, or still life, four different tints are required, viz.; a light tone, a neutral tone, shadow tone, and a reflection or reflected light. The light and shadow tones might be called the capital colors, while the neutral tone, and the reflection could be called complementary. While the former two will represent the direction from which the light strikes the object, the latter two will give roundness to the shape, and add atmosphere. The neutral tone is always found between lights and shadows, and acts as an intermediate tone,

a blender between the two—giving the feeling of passing from strong light to dark shadow, gradually. Without the help of a middle tint, the effect of the two capital colors, coming together abruptly, would be harsh and unnatural.

The reflection or reflected light on the other hand always comes on the retiring parts of the shadow, on the outward edge of the shaded parts, toward the edge of the object, and it acts as a blender between the shadows and the background. To make it perfectly clear: first comes the light; second, the neutral tone; third, the shadow; fourth, the reflection. In observing a person with a good clear complexion it will be seen that a grayish, delicate, velvety tone can be detected between the light and shadow. Objects with a fleecy surface will show this neutral tone more readily that glossy articles. On a ripe peach or a piece of velvet this delicate gray can be very quickly observed, and students will make no mistake by using a neutral tint on the different subjects they paint. This tint must, of necessity, be subdued in tone and of such depth that it will be darker than the light and lighter than the shadow. The reflection, on the contrary, is generally warm in tone, and counterbalances the effect of the other color. A vase with an even surface, standing on a table, receiving the direct light from one window, will show such a reflection very clearly. It will reflect some of the lights in the room but not sufficiently to light up that part of the vase; and in the meantime it will add softness of line, and roundness to the vase. Reflections may be seen under the chin of a person, under the nose, between the eyes and eyebrows, on the cheek toward the ear, and in all places where the form is retiring from the foreground. The color of these reflections is nearly orange brown and will add to the freshness of the flesh tones. Reflections of flowers having delicate

petals, such as roses, peonies, azalias, etc., are stronger than on the objects already mentioned; and in these instances transparency would be the proper word. These petals are so thin that a certain amount of light passes through them and their character is generally represented in very brilliant tints. A white rose, for example, will have such transparencies of clear yellow; a yellow rose will have transparencies of orange; while in a pink flower these would be Vermilion. This proves that the effect of light, coming through certain thin tissues is to intensify the color up to its full brilliancy, rather than to make a color dull, as one might suppose.

A person standing near the window, or in an direct sunlight, will show a strong reddish light on the ear, and on the nostrils. This is the effect of light shining through such thin parts of the human body and illuminating the blood within.

If you are interested in models to copy from in full color or painting materials, write the author of this book for free catalog.

CHAPTER XXV

The Mixing of Colors

MANY colors and combinations can be made by mixing one color with another. It may easily be seen that by reducing the quantity of a color, a certain tint can be made, and this tint can be altered by altering that given proportion. The ability of mixing colors, and producing tints, has the advantage of reducing the number of colors in the students' outfit. We give below, a number of popular colors that can be made by intermixing:

Violet: Made by mixing Cobalt Blue and Carmine.

Mauve: As above, using more Cobalt Blue.

Deep Purple: Crimson Lake and Prussian Blue.

Black: Cobalt Blue, Crimson Lake, Dark Cadmium Yellow.

Gray: Cobalt Blue, Ivory Black (light).

Neutral: Cobalt Blue, Dark Cadmium.

Yellow Green: Indian Yellow and a little Prussian Blue.

Dark Green: Prussian Blue and a little Indian Yellow.

Olive Green: Dark Hooker's Green and a little Dark Cadmium.

Apple Green: Emerald Green and a little Cadmium Yellow, light.

Red: Carmine and Light Cadmium. (Do not mistake red for pink or purple.)

Mahogany: Vermilion, and a little Black.

Orange: Light Cadmium (or Light Chrome Yellow) and a trifle Vermilion.

Raw Sienna: Dark Cadmium and a little Black, or Van Dyck Brown.

Dark Brown: Vermilion and black.

In certain makes of water colors, not all of them can be successfully mixed together. The mineral nature of Vermilion, for instance, does not give satisfactory results when mixed with Cobalt Blue, Emerald Green or Burnt Sienna, and if mixed with them is apt to separate and make a grainy effect. Emerald Green is also a color that separates easily. The student will find that while some of the colors have the property of making good tints, even when used in small proportions, others will not work well unless a large quantity is used.

CHAPTER XXVI

Paper for Water Color Painting

THE requirements of good water color paper are that it should not dry too quickly, nor act like a sponge toward the brush, absorbing the color in it. Quick suction of paper would bring about unevenness of touch, as there would not be enough of the tint on the paper to blend the separate touches together. Two or three minutes may be called a fair approximate time for the drying of color on good paper, though it may take even more time when there is an abundance of water in the tint.

There are different makes of water color paper, two of which may be recommended to the students as old, tried and reliable. They are Whatman's English paper, and Fabriano's Italian paper. There are different thicknesses of paper, usually distinguished by their weight in the ream. A ream (or 500 sheets) of paper, may weigh from thirty pounds to two hundred pounds, and more, so that when one hears of 140-pound water color paper one may expect it to be very thick. Water color paper may be either smooth or rough; the former being called H. P., or **hot pressed,** and is smooth, while the latter is called C. P., or **cold pressed,** and is rougher. There is also and R. paper, or **rough,** which is the rougher. There is also an R. paper, or rough, which is the We would advise the student to use the smooth paper, as this will overcome the difficulty of repeating the touches until all the low grainy parts of the paper are covered. On smooth paper, the color will run easily, will look as well, and the result will be facilitated.

The same quality of paper may be bought in sheet form of different dimensions, or mounted in blocks, each block

containing twelve or twenty-four, or even more sheets. The blocks are very serviceable; the paper is perfectly stretched and can easily be moved around. When one sheet is used, it can be removed, and another will be ready underneath the first one. Paper can also be bought by the yard, in rolls of different widths. Loose sheets are tacked on a wooden board. Tack the upper left-hand corner at first, then, stretching the paper down with your palm, tack the lower right-hand corner. Next, tack the upper right-hand corner, then the lower left one, taking great care that no wrinkles will be left on the paper. Put more tacks between the corners at the top and sides and begin your work.

During the painting, more especially in painting large flat washes, the paper will swell and become uneven. This is caused by the water, which increases the bulk of the paper, much like a sponge. The paper will gradually resume its natural flat form, however, as soon as the moisture has evaporated. Considering the fact that the blending of colors is a very important matter, and that it is a result more easily obtained with a slow absorbing paper, many artists make it a practice to dampen the paper with water before applying the color. They use a large brush, or a sponge, going over the part to be painted, and allowing some time afterward for a sort of half drying; then they proceed to paint. Other artists keep a large damp blotter under the page so as to keep it moist.

If you wish to dry your painting quickly, you may place the picture near the fire, but the sudden drying is liable to tear the paper from the sides, especially when block paper is used. Better allow it to dry naturally in the air. There are also gray or tinted papers, but in connection with these, white color is usually employed for the high lights. For prices of varied papers write the author of this book.

CHAPTER XXVII

Sunset

ET us take a landscape like the one we used before, with sky, mountains, trees, roads, etc., which the student would like to paint with a sunset effect. A few suggestions follow:

The upper part of the sky should be painted in Cobalt Blue, mixed with Emerald Green. Coming farther down, add more of the Emerald Green, adding a trifle water to make the tint lighter. When these tints have covered nearly three-fourths of the sky add a little Dark Cadmium Yellow, then a little more, until, at the horizon you are using Dark Cadmium, strong and nearly pure.

Now, the clouds that are generally seen around the sun, near the horizon, can be painted in good, clear Vermilion, with possibly a strong touch of violet, made by mixing Carmine and Cobalt. As the student will observe, these clouds are naturally horizontal, and not at all symmetrical. They are usually in a group, in part of the picture, where the sun is supposed to have set, leaving a few smaller clouds above, or at one side, to be painted rather indiscriminately. Though the clouds of sunset may have many varied and fantastic forms, we suggest the straight form as the most general, the most easily made and the most effective. We also advise the inexperienced student not to attempt to include the sun itself in the scene, as its brilliancy is so great as to darken all the other colors, and this would make the task more difficult to accomplish.

Having the sky well painted and dry, we are ready for the mountains or scenery bordering the sky. These will appear to have a strong purplish tone—an effect caused by

the reflection of the red sky on the humidity of the atmosphere. The student will proceed to paint the mountains in a purple made of Cobalt Blue and a little Carmine. Coming farther down the picture, the colors will be found rather hazy, and bluish gray, almost as if the fog would cover the whole distance. As stated above, this is the result of the strong red light of the sky, through the humidity of the air; something like the effect of a rainbow when the misty air is transversed by the strong rays of the sun. This part of the landscape is generally painted in Cobalt Blue reduced with very small quantities of Crimson Purple or Chrome Yellow light—very little detail being worked out at this distance. Coming down toward the foreground, use more green, for instance, Hooker's Green, No. 2, and Cobalt Blue, making occasional use of Burnt Sienna on Van Dyck Brown. If a red is necessary in the foreground use Crimson Purple instead of Vermilion.

If there is a river, lake or any kind of water, this must be tinted with a flat though light tint of Cadmium Yellow, which was used in the sky. Add a few horizontal reflections toward the farther end, with the colors used for the clouds. If the water is still, the cloud reflections must be very well blended in with the general tone of the water, so as not to lose the level surface of the water.

Of course, in landscapes of any kind, all sorts of incidental motives, for instance, houses, animals, agricultural implements, trees, etc., which will require the judgment of the student, can be added, but we feel safe in saying that the colors given will, in general, insure a satisfactory sunset effect. The painting can easily be retouched on the parts that seem deficient in color and strength, but this should not be attempted until the former tints are well dried.

CHAPTER XXVIII

Buildings

HE painting of buildings of any style requires a certain knowledge of perspective. The straight lines forming the architecture of these buildings will give the impression of becoming smaller, as they recede, from the first prominent angle. The straight line at the top of a house, for example, will, as it recedes, descend, while the ground, as it goes toward the background, will ascend; conveying the idea that in the long run the lines of the top and bottom would come together. The windows, doors, and all incidental lines will move in accordance with these two principal lines. Should this rule be disregarded the buildings will seem to tip over, as if shaken by a great earthquake. As a rule, houses or other architectural subjects are not easily painted by students on account of the very general lack of the knowledge of perspective. As for the coloring of buildings, since the tints are flat and nearly uniform, they offer no difficulty.

Paint first the long straight lines dividing the structure into floors; the cornice at the top, and the pavement at the bottom. Next, mark off the spaces of the windows, doors and incidental architecture, finishing up with a clear, broad wash of local tint on the illuminated side, and one of shade on the opposite side. When your drawing is finished, a mirror will help you in detecting mistakes in linear perspective.

White Buildings: For the shadows, Cobalt Blue, with a little Vermilion. For the lights, a very delicate wash of Dark Cadmium.

Light Gray Stone: For the shadows, Payne's Gray. For

the lights, a very delicate wash of Payne's Gray, with a little Emerald Green.

Brick: For the shadows, Burnt Sienna, Van Dyck Brown. For the lights, Burnt Sienna, Vermilion.

Old Stone Effect: For the lights, Cobalt Blue and a trifle Dark Cadmium. For the shadows, Payne's Gray with a little Crimson Lake.

Red Roofs: Same color as brick.

Slate Roofs: Same color as old stone.

CHAPTER XXIX

Smoothing Tints

THERE are tricks in all trades, but in the scientific study of an art these artifices are called education. The result justifies the means and perfection, after all, is what counts in art as well as in mechanics. It is sometimes necessary to use little devices to obtain certain results. Remembering, for example, how very difficult it is to produce a broad even ground in water color, a ground that will not show the strokes or the lines of the brush,etc., the student may add a fair amount of zinc or Chinese White to the color; this will give it body, and will even up the tint. When white is mixed with colors, a very smooth ground can easily be made. Another good way to make a broad, well blended ground, containing a number of tints, is to dampen the paper at first with a sponge (not too much) and then proceed to apply the different colors in their respective places. When they are all applied, take a large, flat camel hair brush and sort of "comb" lightly over the different colors, from one to another, blending them carefully, until the paper is dry.

Some artists use still another method. They will apply the colors, rather heavy, as well as they can, and when dry, they can wash them over with a large brush and clean water, taking off the color here and there, wherever bad marks are. While this method can be used in certain cases it is not a very easy one for the inexperienced beginner because there is always the danger of taking away too much of the color, or of making the effect too wooly. It is, however, a very excellent way for small spaces or bad spots.

The erasing of colors is nothing but a wash of clean water over the faulty spots, applied with a clean brush. Strong aniline colors, like Saflower, cannot be washed away; but all other colors can be cleaned away for the most part though perhaps not completely.

Another trick in water color painting is the use of white for little touches where the student should have left the paper clean and untouched. It must always be remembered that this color does not properly belong to water color work. Water colors are essentially transparent, and white has a good deal of body and is quite opaque. If you look at a water color held up against the window or any other light you will quickly detect the presence of white; it will show dark through the light, while the other colors will appear clear and transparent.

CHAPTER XXX

Rocks

N painting rocks, a broad crispness of touch is absolutely necessary. Paint freely, and change the color in your brush without washing, leaving the stroke sharp and unblended.

Rocks are geenrally grayish or reddish in tone, but since they are nearly always interspersed with moss or some kind of vegetation clinging tenaciously to them the coloring is very often full of variety. It is advisable to cover rocks with their local color first—more or less gray, as the case may be, leaving sharp high lights on the edges of the crevices; and to add the greenish tones, or tree branches afterwards. The darker shades of cracks or rough parts are applied later, keeping a warm, nearly purplish tone. Whatever vegetation may be on the rocks must be kept free from gray and must be painted afterwards. Students will find that the following colors give the proper shades for painting rocks and stones:

Gray Rocks: Payne's Gray (very light).

Yellowish Gray Rocks: Raw Sienna and a little Cobalt Blue.

Brown Gray Rocks: Burnt Sienna, Payne's Gray.

Distant rocks, like all other distant objects in nature, become more grayish in tone and less prominent in detail. On account of their irregularity and variety of form rocks are comparatively easy to paint, since mistakes of form are not always apparent.

CHAPTER XXXI

Cattle, Sheep, Etc.

HERE are very few field landscapes that do not contain some kind of animal life; and in such pictures cattle may be introduced as a leading feature. Their color is always so warm and desirable for the brightening up of a picture that landscape painters will devote much time to the study of their color, anatomy and habits. They give a certain repose to the whole—those cows slowly moving toward the pond, or resting in the meadow. Their movements are so slow and restful, and they are so nearly unconscious of their surroundings, as to make them extremely characteristic.

Sheep are also very interesting, and very often painted by landscape artists. It will be observed that while cattle are usually painted in a good, clean atmosphere, sheep are generally represented at the close of the day, moving quietly toward their enclosure, driven by the old shepherd and the traditional dog. Here again, the student will realize the quasi artificial methods which artists have of utilizing different ideas, so as to express a general feeling in a picture. add to the restful feeling of the twilight hour and make the Those sheep, with their quiet and melancholy appearance, picture more impressive.

Horses, goats and chickens are more often found in a sunny landscape, since they are more in keeping with a bright, cheerful effect. Cows are used considerably in quiet sunset pictures, but their colors are so much more robust than the colors of sheep that the latter seem to be favorites. But, on the contrary, does not a lively yard of chickens, with geese, roosters, etc., in their bright medley of red and brown,

yellow and white, flying, fighting, and crowing, impress you as being more appropriate to express sunlight, new day and good cheer? All these matters, of little meaning to the average layman, are very important to artists and must be well considered by young students.

Horses offer a good variety of colors and are frequently found in paintings, either loose, in the field, or harnessed to vehicles.

Students must be reminded of the difficulty of drawing animal life correctly. Cattle and horses are as difficult to draw as the human figure. It is not surprising to see students painting the hind legs of these animals out of proportion with the forelegs—or perhaps so badly shaped as to impress the observer as if they were afflicted with inflammatory rheumatism! The size of the head may not tally with the size of the body, or the hoofs may be at the knees! Be certain before you begin to paint that your drawing is perfect; this done, you will almost certainly cary out the subject quickly and well.

Let us suggest some color effects generally used for the animals already mentioned in this chapter.

Bay Color: Light wash of Dark Cadmium, mixed with a trifle Raw Siena. For the shadows use Raw Sienna with a little Burnt Sienna.

Black: Payne's Gray for the light parts. For the shadows, Ivory Black with a trifle Crimson Lake.

Brown, Light and Dark: Dark Cadmium for strong light Brown. Burnt Sienna for warm color. Van Dyck Brown for shadows:

Gray: Payne's Gray, very light. For shadows, add a little black.

CHAPTER XXXII

Flower Painting

IN painting flowers or fruits from nature the student will find that their shifting, wilting, changing of position and frequently of color, makes matters more difficult with them than with any other kind of painting of still life, viz.: pottery, fruit, dead game, etc. The peculiar thinness of the tissue of the petals, when transversed by clear light, will produce a great many delicate transparencies, difficult to reproduce on account of their brilliancy. A white rose, for example, has clear yellow reflections, a purple one has red reflections, carmine has reflections in Vermilion, etc. It may be said that the true coloring of flowers depends almost entirely upon those delicate tones as they best represent ease of movement and atmospheric effect. Without them, flowers would be monotonous and blocky, and much depends upon them.

Much of the character of flowers depends upon their edges. In a rose the edges of the petals are very delicate and indefinite, and their reflections easily noticed. The edges of poppies are more irregular and sharp; the edges of thick flowers, like lilies, are more even, and their reflections are not so easily detected.

Every flower has its characteristic texture; one will be like silk, another woolly, and still another will have a strong glossy surface.

In painting any flower it would be much better if the student would have the local color, the shadow and the transparent tint well studied and already mixed. Of course, the drawing should be attended to in the beginning and the outline should be so delicate as to be barely noticed. Begin

to paint at the center of the flower, as, from an anatomic point of view, it is the point from which all the petals radiate and expand. In a flower such as a rose, for example, this fact is very evident; its color at the center is more intense than anywhere else and the petals will be seen to radiate and to grow larger from that point.

Apply your local color at first, leaving all strong high lights in plain white, and also changing the color where the transparencies must be painted, using the peculiarly brilliant touch of yellow, orange, or red which the case requires. Apply the shadows in a crisp, quick touch, keeping to the peculiar structure of the petals. A single touch of the brush will very frequently be sufficient to indicate the petals, or the stems or leaves of flowers. It may even be positively bad for students to attempt too exact a portraiture of nature. After all, nature cannot be transplanted on paper, and the best thing an artist can do to produce a pleasing imitation by the simplest method, finishing some parts, suggesting some others, leaving to the imagination of the observer any little deceiving points made by the simple touches.

Suggestiveness in painting denotes cleverness and imagination, and to suggest details in petals, etc., rather than to paint them in detail, is good art. A single hint suggesting the structural form of that special petal will be sufficient to indicate the fact that the petal is in its place and too much particularization is not necessary. A photographic accuracy conveys the impression of a mechanicaly produced picture, such as a lithograph; a student who wishes to comply with the principals of art must learn to insinuate.

In painting a bouquet of flowers, the subjects in the foreground may be more particularly detailed and colored, but

the receding flowers and leaves will be more subdued and uncertain as they go away from the observer.

In the Chapter X on **Proper Light,** we suggest to the student the best lighting for indoor still life.

CHAPTER XXXIII

Pink Roses and Other Pink Flowers

HE drawing on the paper must be very delicate or it will show through the color. For pink roses use, as local color a very light, delicate tint of Carmine, in the lighter parts, and a tint of the same color, only darker, for the shadows. Any neutral tint that may be observed in these flowers can be made by adding a touch of Emerald Green to the light Carmine. Pink tints are so easily spoiled that great care must be exercised to keep them absolutely pure, especially for the roses in the foreground. The least touch of brown or blue will give the muddy appearance of a wooden rose. Students are so apt to dabble and mix colors unnecessarily that they must take special pains when painting pink flowers to use clean colors.

Of course, to receding roses, a little touch of Emerald Green may be added, and the farthest roses may have a touch of Cobalt Blue, added to the Carmine, to keep them from interfering with the brilliant flowers in the foreground. Where the large outer petals are attached to the rose a yellowish or even greenish transparency may be seen; such a tint is to be applied in Light Chrome Yellow, with a little Emerald Green. Do not cover these transparencies with Carmine, but leave them clear and pure.

Begin painting the rose at the center, using as clear a Carmine as you can possibly have, of about half strength.

Use small touches of the brush, becoming gradually larger and suggesting the movement of the petals. The touches should be oblong, and crisp, without overworking or repeating. Be bold, but accurate. Paint one rose on another piece of paper, for trial, or for the experience; then paint another for the pleasure of it—then paint the real one into the picture.

Apply the general light local color, leaving out high lights and transparencies; allow this to dry, and begin the central shadows, following up this with the radiating petals. In order to avoid mistakes, paint the front flowers first; the middle flowers next, an dthe farthest ones last of all. Leaves can be added when the flowers are all painted, but of these we will speak in the next chapter on **Leaves.**

There are many pink flowers, such as Sweet Peas, Azalias, Peonies, etc., and the same coloring can be used as is given for pink roses. Keep your colors clean, and use crisp touches of the brush. For lights, use Carmine, almost white. For shadows, Carmine, half strength. For middle tones, touches of Emerald Green or Cobalt Blue. List of Rose Models sent free by asking the author of this book.

CHAPTER XXXIV

The Rose Leaves

ROSES of different kinds, colors and shapes have leaves that may vary in their depth of color but very little in their individual form, attachment to stem and cluster. They generally come in 3, 5 or 7 leaves in cluster, the one at the outside end being large and the others becoming gradually smaller. Their edges are often, though not always, sawlike. Their appearance is smooth and glossy. In painting one leaf, a good ef-

fect can be had by tinting one-half in dark and one-half in light. This will give it the half-closed book-like movement. Other leaves that are bent forward can be painted with the half toward the point in dark and the other half toward the attachment in light. The little side nerves branching out from the central long nerve, must be left white, but do not make too many of them and not too prominent, lest it make the leaf woody and stiff. Have always few leaves of light tone in the central part of the picture, and tone down the others. On the finishing up of the background a number of gray flat leaves will give the receding effect to the whole. As we stated in Chapter XIV, leaves are as important as flowers and should occupy the attention of the student. See not only the colors but how they are placed with one another, how they twist, they are attached and all their peculiarities. Of course, a touch of Yellow as a withered leaf, or a few strokes of Burnt Sienna to break the monotony will enhance the general effect. Do not paint too solid a mass of the leaves and attempt to allow spaces here and there showing the background. This will help the atmospheric effect of the picture. Prussian Blue and Indian Yellow make good greens according to their proportions. Hooker Green, pure or modified with any light yellow, gives also good green tones.

CHAPTER XXXV

Dark Roses and Other Dark Red Flowers

MERICAN Beauty roses have a deep rich color with a velvety reflection (see Chapter XXIV), of neutral tint between the light parts and the darker shadows. Carmine is a good clear American Beauty tint, while the same color mixed with Ivory Black or Payne's Gray is good for the darker parts. It is very difficult matter to give here the proportion of the two colors used in these shadows as it depends upon the strength of the other parts of the picture to which roses, leaves, etc., must conform. It is important to remember that reflections of a bluish neutral tone are to be found in those flowers. These reflections act as an intermediary tone, between light and dark, and is always found between the two.

Draw the flower very correctly and very lightly before you begin to apply the color, and then proceed to paint at the highest part of the rose, using either the dark or light color, according to the original. Use three saucers, and a double end brush; one end full of Carmine, which is in the first saucer, and fairly thick; one end full of the Carmine and Black of the second saucer. Have another brush for the Cobalt Blue mixed with a little Carmine (making a light neutral violet), which is in the third saucer. Have the three colors ready before you start, and apply one next to the other, while fresh; working down toward the lower end of the rose. Do not go over the tints until they are perfectly dry for fear of removing the first coat; but, when dry, if the general effect needs darkening, you may go over the whole, or any part of the flower.

As we have frequently said, in this book, the student must

not paint one or more of the flowers in either too dark or too light a tone, but must paint the different objects in harmonious strength, so as to represent them in their respective places, in the whole painting.

The same color used for dark roses can be used for dark peonies, dark carnations, or dark azelias, and all flowers with similar rich, purplish tones. These colors are: For the lights, Carmine, for the shades, Carmine and Payne's Gray; for the middle tone, Cobalt Blue, with a trifle Carmine. Crimson Lake makes also a good rich tone for shadowing dark red roses. For rose leaves see Chapter XXXIV.

CHAPTER XXXVI

Yellow Roses and Yellow Flowers

THE colors used for yellow roses are varied, since some of them are so delicate as to be nearly white, while others are of a deeper yellow, with occasional touches or orange. The instructions given in **"Pink Roses"** XXXIII, as to touch, texture of the petals, and starting the painting will apply to all roses. Delicate light yellow roses have as general local tint a nearly white wash of Light Chrome Yellow. The center is of the same color, but considerably stronger, and is to be applied when the local tint is dry. The shadows for these delicate flowers can be made of Raw Sienna mixed with nearly one-half Emerald Green, so as to make a warm green; but this color must be applied very lightly. The transparencies are of either Dark Cadmium, used light, or of Light Cadmium at the center.

For stronger yellow roses use a local tint of Light Cadmium Yellow, of medium strength; use Dark Cadmium Yellow for

the central touches and transparencies, and make the shadows of Raw Sienna, rather strong.

Yellow flowers, being transparent and full of light, like pink roses, are easily spoiled. Daffodils have as a general local color a good wash of Light Chrome Yellow and shadows of Raw Sienna, while their centers are Dark Cadmium Yellow. Yellow primroses, yellow iris, dandelions, yellow nasturtiums, sunflowers, etc., are all painted with the colors mentioned in this chapter. Naturally, the student must exercise some judgment as to the intensity of color required for his immediate need. Indian Yellow is also a very good color and is perhaps the most transparent of all yellows. As a rule the transparencies of yellow flowers are in stronger yellow—as, for instance, orange or Dark Cadmium. For lights, use Light Chrome Yellow. For shadows, Raw Sienna. For centers, Dark Cadmium. Transparencies, Dark Cadmium. Middle tones, Emerald Green. For rose leaves see page 97.

CHAPTER XXXVII

White Roses and White Flowers in General

IT is very difficult to paint white roses or in fact any white flowers of thin texture. The reflections and half tints produced by the light coming through them makes these flowers so extremely sensitive to color and the color so difficult to imitate that very few artists have ever succeeded in painting transparent white flowers well. A simple color treatment is to be aimed at, but it is this very simplicity which makes them hard.

In a white rose the center and the transparencies are generally Light Chrome Yellow, often with a very pale Carmine

touch. Do not apply any local tint, as the white paper itself will serve for that. The shadows can be made with Payne's Gray warmer with a touch of very light Vermilion. Another good shadow color for white flowers is Payne's Gray, with a touch of Emerald Green; the latter being of course a cool tone, while the former is a warm one.

Do not tamper with the color but apply it freely and abundantly, so that it will run down freely. Avoid the blotches of a dry brush and work in the transparencies while the shadow is wet.

Easter lilies, calla lilies and all flowers with thick petals are not as crisp, and are, therefore, painted more easily. Daisies are also comparatively easy, but roses, peonies, carnations, which are full of delicate transparencies, and whose petals are of a very fine texture, are much more difficult.

All white flowers can be painted in the following colors:

Local Tint: White paper.

Shadows: Either Payne's Gray with a little Vermilion, very watery (warm shadow); or Payne's Gray with a trifle Emerald Green (cold shadow).

Transparencies: Either Light Chrome Yellow or Dark Cadmium Yellow or Light Vermilion (all very watery).

Apply the transparencies at first so as to be sure that they are kept clear. Read the chapters on **Pink Roses** and **Atmosphere.** For rose leaves see Chapter XXXIV.

Water Color by D. M. Campana

CHAPTER XXXVIII

Yellow Flowers

N painting yellow flowers, use Light Cadmium or Chrome Yellow for the light tones and Raw Sienna for the shadows. Deep Cadmium, which is really a clear orange, may be used for the transparencies often seen on delicate, thin petals. It must be remarked that flowers with thin petals have a certain number of transparencies, produced by the light coming through them. They are similar to the red transparency that you can see on a person's ear when it is illuminated by the strong sunlight. The ear will actually look red. The transparencies on yellow flowers will generally have an orange tone.

Fruit very seldom has such reflections, if we except fruit with very thin skin, such as grapes, gooseberries, etc.

Having your flowers well drawn, begin at the higher petals, with either the light tone, or the dark, as the model may require (which tones should be already prepared, in separate saucers); then come down with a clear stroke. Do not go back or tamper with the color, but have courage enough to come down toward the lower end. When the flowers are dry, the colors may be repeated, if necessary; but be careful always to keep the high lights clear and crisp, as the beauty and spontaneity of the effect depends upon them.

Daffodils, nasturtiums, yellow primroses, yellow daisies, etc., are all painted with these colors, and it will be necessary for the student to use the yellow which is appropriate in each particular case.

Raw Sienna always makes a good shadow color for yellow effects, though, on account of the various other objects in a picture, it may be necessary, occasionally, to alter that color.

Yellow colors harmonize well with a strong clear green, made of Chrome Yellow and Hooker's Green No. 2. These tones are very often added to the shading of the flowers themselves. **Lemons,** besides these yellows, will have small reflections of the green just mentioned. **Oranges** are painted with Dark Cadmium for the lighter tones and Raw Sienna, rather heavy, for the shadows.

CHAPTER XXXIX

Violets in Still Life

A VIOLET color is easily made by mixing blues with Carmine or Crimson Lake, as we said in the Chapter XXV. Use more or less of the blue, according to the tint desired, and the result will be easily attained. If you wish a more crafty tone use Prussian Blue instead of Cobalt Blue; a touch of black will make a still darker tone.

Vermilion does not mix well with blues and should not be used in connection with them, lest it separate and appear grainy and unpleasant.

All violet subjects can be painted with the colors given above, as for instance double and single violets, morning glories (when purple), primroses (purple), purple pansies, plums and many other subjects which the student will frequently come across in sketching from still life.

Always leave the high lights in plain white paper, and then wash over the light parts with a very clean and delicate violet tint, made of Cobalt and Carmine, perhaps more of the cast of Carmine; the shadows are generally more bluish in tone and can be done so (as stated above) by adding a trifle of Black.

CHAPTER XL

Vermilion in Still Life (Poppies)

BY red we will always mean the Vermilion or yellowish red of flowers like field poppies, poinsettas, ripe currents, etc., while roses and similar subjects are specified as pink or purple. These subjects are best reproduced by using French Vermilion for the light parts and Carmine or Crimson Lake for the shadows. Reflections on these flowers, etc., are in strong Dark Cadmium. Vermilion is a lead color, and does not mix well with blues or blacks and is apt to appear flat. On this account keep the light tones perfectly clean. For the shadows use Crimson Lake, while for half shadows Carmine of half intensity will be better. A red color will always produce a good effect in combination (but not mixed) with black surroundings. It will not harmonize with blues, blue greens, clear yellows or pinks.

CHAPTER XLI

Blue in Still Life (Forget-Me-Nots, Etc.)

VERY few natural flowers are a clear blue. Corn flowers, perhaps, come the nearest to a true blue color, but even they are a trifle purplish; a number morning glories, etc., which often appear to be nearly blue, are always purplish. Cobalt Blue makes a very soft color for such flowers. For the shadows, use the same color, rather thick, mixed with Crimson Lake. This warm surroundings. It will also do well with yellowish tone will take away the natural harshness of the blue effect. Blue will work effectively in combination with clear black and gray, but not with red, yellows or greens.

Forget-me-nots are painted in very light Cobalt Blue, accentuating the shadows with the same color, a trifle darker. The little buds, which are situated at the end of the stem, in rows, as it were, are a clear light Carmine; while the center of the blossoms is a light Chrome Yellow, with a dot of Carmine in the very center.

As a rule, the shadows of blue subjects should always be painted with a more purplish or violet tone, as blue is not a harmonious color by itself.

For list of models in full colors ask the author of this book, sent free.

CHAPTER XLII

Fruit Painting

THE painting of fruit from nature is very much like the painting of flowers, described in Chapter XXXII, though perhaps not so difficult, on account of the more solid form and the consequent lack of those delicate reflections which are so closely indentified with flowers that have a thin, transparent texture. Apples, pears, plums, strawberries, blackberries, peaches, oranges, bananas, cherries and many more of our most common fruits have a solid body; while a few such as grapes, gooseberries, currents, etc., are more transparent, and are naturally more easily spoiled in the painting.

Most fruit, with the exception of peaches, and just a few others, has a glossy surface, which is always represented by a clear, strong, high light, like that on glass or china vases in a room. This little high light is generally covered over at last, with an **almost white** touch of tint, according to the color of the fruit. Fruit with a matt surface will show this high light either very little or not at all.

With regard to the foliage of fruits, their atmosphere, stems and composition, what has been said of flowers will apply equally well to them. One difference, however, which is often ignored is the downward movement of nearly all fruit from the stem, while the greater majority of flowers sprout upward. This is most frequently caused by the greater weight, which makes the fruit hang, while the lighter tissues of the flowers enables them to keep erect. The stems and branches of fruit are, therefore, stronger and more woody than those of flowers. Leaves do not differ much in the two groups as a general rule, and have about the same coloring.

There is a bad tendency among beginners to be careless about the smoothness of the outline of the fruit. Some fruit will be round, some oval, and some squatty, but all of them will have a clean cut line. Oval fruit, such as plums, must not be painted round; peaches, which are almost round, should not be painted so; and so on with all the rest. While flowers generally have uneven edged petals, the line of fruit should be true and clear.

CHAPTER XLIII

Gouache Painting, or White in Water Color Painting

WATER color painting proper may be understood to be the use of those pigments which are sold under the name of **Water Colors.** They are of a transparent nature, staining rather than covering, and the white paper over which they are applied, is only stained more or less, according to the more or less color painted on its surface. **Oil colors,** on the contrary, are opaque, as also are **pastel colors,** since they do not stain but completely cover the canvas underneath them. Oil colors

are opaque because, besides the chemical tinting substances, other foreign, heavy mineral substances are mixed with them in the process of manufacture. Lead, for example, makes them heavy and opaque.

Water colors, being made of vegetable ingredients, have more of the property of ink, red wine, or blackberry juice, and will darken, rather than cover. A water color painting, on paper, when placed in front of a window and looked at against the light, will appear nearly as clear as when that painting is in its proper light hanging on the wall. But, should there be any touch of white color on that paper, it will show at once when seen through the light.

White in water color is opaque because it is made of the mineral lead. By introducing this white into the water colors they also will be made opaque and will lose entirely their natural transparency. From the standpoint of artistic veracity no artist is allowed to pass a painting as a water color if there is any white mixed with it. In such a case it would be a tempera, or gouache painting. White is, however, useful, especially in painting broad grounds, where the strokes of the brush are apt to leave marks, or light blotches.

By adding a small quantity of white to the tint for the sky, the smoothness and softness peculiar to the subject can be easily attained. An interrupted tint can be finished without leaving a bad mark; high lights forgotten by mistake are easily applied, and things in general quickly corrected. A perspective scene painted with pure colors in the foreground will show that color contrast which is so useful in conveying the impression of different grounds, if a little white be added to the color of the distance. In summing up, it must be said in water color painting, the chief use of white is that of a valuable deceiver, while in gouache painting, where it is

mixed indiscriminately with all color, it is extremely useful. A gouache painting is much like an oil painting, or rather, it is half way between an oil painting and a water color, and gives beautiful, delicate effects.

On tinted paper, where the color of the paper itself is used as a middle tone, one dark color for the shadows, and one white color for the lights are sufficient to make an effective painting. Our advice to students is to practice water color painting without the white and become proficient in the proper method without shirking the difficulties. The path is long and difficult, but by surmounting the obstacles presented in the different stage of the work they will acquire the necessary experience, and accomplish good work. If, at present, colors dry and collect in unsightly blots, if the eye wanders, and sees either too much, or too little, the hands are nervous, and the brush playful, do not worry. You will notice with astonishment that those blotches and blurs can easily be worked up and made to suggest some useful passage of tone. You will notice that your sense of proportion, size, composition and color will gradually rise above the commonplace.

Have the steadfast determination to do a thing and you must ultimately have good results. Paint and paint over again; acquire the habit of observation, and of rendering faithfully what you are copying, and you will learn that from real work, after all, rather than from any amount of rules and lectures will you derive the greatest benefit.

CHAPTER XLIV

White, Red and Purple Grapes

GRAPE pictures are more difficult to paint in their proper crispness, on acocunt of the delicate, transparent skin of this fruit, and the fact that the contents are almost liquid. Like delicate flowers, they must be painted with a simple touch and clean colors; leave a little high light very clear on the side of the grape which is toward the light, and allow the reflection at the lowest part of the shadow to follow the curve of the grape itself.

It will be noticed at once that the individual grapes in a bunch may vary in size, but their shapes will all be alike,—either oval or round, and this fact must be observed in the painting. Students find great difficulty in making these circles or ovals uniform, but their bad, broken lines are very detrimental to the artistic effect of the grapes. Imagine a number of grapes on a stem, one oval, one round, one almost square, and one pointed on one side,—and notice how badly out of place they appear. And still obvious as the matter may seem, when you are at work, your eye and mind are so imbued with the idea that this square grape is round as to make you blind to the real shape, and you overlook those faults.

In painting grapes it is more artistic to show some of the stem, here and there, so as not to make the bunch too blocky and clumsy. Toward the lower end, grapes become smaller and farther apart while at the top of the bunch the grapes are broader and very close together. Notice how the individual stem, and how this in turn is attached to the main stem, hanging from the branch. These particular charac-

teristics, as well as the yellowish color of the stems, are not hard to reproduce. Above all things, spread the grapes out slightly so as to permit some background or foliage to show through. We give below a good method to follow, and the colors to be used for painting white, red or purple grapes, respectively. Mix your three tints separately, first,—vix.: light, shadow and transparency, before you start.

When you start one grape, apply the light color (keep a clear high light), and follow at once with the shadow in a curved, broad stroke, and then the transparent tone, finishing each grape individually. In other words, finish up that special grape while the color is still wet, so that the three tints will blend together. Always start from the top of every individual grape.

White Ripe Grapes: For the lights, a very light Emerald Green, darkened with a trifle Cobalt Blue, will make a good cool light, which is so peculiar to white grapes. For the shadows, Raw Sienna, cooled with a little Emerald Green, fairly strong. Reflections, Light Cadmium Yellow, clear.

Red Grapes: For the lights, a very light wash of Vermilion, toned down with Cobalt Blue to make a warm neutral violet. Keep the high lights clear white. For the shadow, use Crimson Lake, mixed with a little Payne's Gray (half strength) to make a dark red. For the ransparency, Vermilion, wih a touch of Carmine. Apply the three shades while wet so that the colors will blend.

Purple Grapes: Lights—Cobalt Blue, toned down with a very little Carmine to make a warm blue. Shadow—Crimson Lake and Cobalt Blue to make a warm reddish tint (strong). Transparency—Carmine.

The Leaves of Grapes are large and picturesque. They offer large field for color effects as they are often changing

from their natural green tone to a dark Burnt Sienna, and even into a Crimson Lake Color. Some are bright Dark Cadmium Yellow, others an Olive tint or a combination of all those tints. If the general effect of the grape picture needs enlivening, introduce a brightly painted leaf or two, a reddish stem, and the whole will be pleasing in appearance. There is no need of fearing so much color will look bad, as a still life picture of this kind must be crisp and lively. The shape of the grape leaf must be carefully adhered to, with its long points and strong nerves branching out from its center. Their stem is long and yellowish and attaches itself to the main stem in a round, graceful way. Accentuate the movement of the leaves by strong shadows. If you have a bunch of purplish grapes paint a clear olive green leaf; for green grapes a yellowish leaf makes a good combination, while for red grapes a bluish leaf will appear appropriate. The main stem supporting the branches is reddish in tone, which tint is made with Burnt Sienna mixed with a trifle of green. They are rather stiff in movement and should not be shown too long without incidental interruptions. A little scrawling dry sprout is often seen. Have some shadow flat leaves in the background and do not overcrowd. List of grape models can be had for the asking.

CHAPTER XLV

Blackberries

BLACKBERRIES, like plums, when taken from the plant ripe, have a peculiar velvety color, produced perhaps by a natural powder on its surface, such powder disappearing when the fruit is handled. It would be easier to paint the darker parts of the blackberries in round small circular strokes, starting from the center and adjoining the successive strokes to one another, until the proper size is attained. Do not make these circular strokes of different sizes, but keep them regular and alike. For this shadow color, use Payne's Gray, not too heavy. This color being dry, wash over the whole berry with a very delicate wash of Cobalt Blue mixed with a very little quantity of Crimson Lake. This light wash should be like a Bluish Violet.

Blackberries will look more crisp and natural if little high lights are left on some of the small round balls, making the fruit. Consistent with the general rule of light and shadow, one part of the blackberries should be well covered with shadow, while the opposite side should be kept very light.

Leaves of blackberries are very similar in form to rose leaves, though perhaps more rough and twisted. They also come in clusters of three or five, or even seven, the prominent leaves being large and the others gradually becoming smaller in size.

Their colors are of a warm green, often turning into red and purplish hues.

Their edges are sawlike and their stems with thorns.

The blossoms of the blackberries are small and white.

There are also a kind of blackberries with pink blossoms, similar to wild roses.

CHAPTER XLVI

Plums

PLUMS, when still free from handling (on the tree) have a delicate coating of powder that gives the effect of a pretty purplish velvet. In such cases the plums are painted in a wash of Payne's Gray and Emerald Green light as local tint and shaded with Violet and Black. Cobalt Blue, with a trifle of Carmine, makes the Violet, and a little Ivory Black mixed with it will make a good shadow color for the plums.

Should the fruit have lost that delicate coating of powder, their skins will look shiny; and will then be painted with a strong, high light, similar to other smooth skinned fruit, such as apples, pears, etc.

Plums have short stems and are generally seen in bunches. There are some plums of different colors, say more reddish, and even yellowish; but the purple kind is the most commonly seen in pictures.

For leaves see chapter on leaves, Chapter XXXIV.

CHAPTER XLVII

Cherries

THE clear, red colored cherries are painted in Vermilion with a clean, white high light. By clear red colored cherries we refer to those rather bitter in taste, nearly as sharp as grape fruit, and generally small in size. There are cherries with a whitish color and those are painted with a very delicate local tone of Dark Cadmium and shaded with a trifle of Crimson Lake.

There are cherries of a rich red tone, painted with Crim-

son Lake, clear and rather heavy; and they must also show the strong high light, so natural with all shining fruit.

There is also a cherry that is nearly black, and these are painted in Payne's Gray with a small quantity of Carmine.

The student should take special care to study the character of the cherry shape. It is squatty where the stem attaches itself to the fruit, and is generally broad and concave on top.

Cherries are nearly always seen in groups, and their stems are long and even, with a slight curve. For leaves see chapter on leaves, Chapter XXXIV.

CHAPTER XLVII

Apple and Pear Painting

E give here the different colors and methods for the painting of crabapples and other apples which are mostly seen with a combination of Red, Yellow and Green tints.

Those more green or rusty apples are more easily painted; but are not so popular with the art students; and the skin of such a fruit, as the skin of a pear, is so smooth as to make it shine. The shining effect can be represented by leaving a strong clean high light on that part of the fruit that faces the window or any aperture giving the light.

As mentioned in another chapter, a porcelain vase shows a number of those strong reflections over the shining surface of the vase, acting like a mirror. You should, therefore, be accurate in leaving those high lights clean white, temporarily. A good light green for the local color of apples and pears can be made with Emerald Green. The red parts of the fruit should be washed on beforehand lest it may be covered with other tints.

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Start now to apply your light green wash on the light parts, and on the shadowy parts use Raw Sienna tinted with a trifle of Hooker's Green No. 2. When dry these shadows can be repeated. The red parts, which, as stated before, should be applied at first, can be made of Vermilion, toned down with a little of Carmine or Burnt Sienna, according to the kind of apples or pears.

The little button at the lower end is made in Burnt Sienna.

The stems of such fruits are a yellowish green, from the attachment to the fruit; and the main stems are more of wood brown color, Payne's Gray and Van Dyck Brown.

For the color of the leaves we would refer the student to the Chapter XXXIV.

CHAPTER XLIX

Colors for Varied Fruit

STRAWBERRIES ripe are painted with Crimson Lake toned with a trifle of Vermilion. Leave small clean lights for the small seeds seen all over the fruit. Strawberries still unripe are painted with a trifle of Vermilion, adding some yellow toward the point.

Currents ripe are painted with Vermilion and a trifle Carmine, leaving clean high lights.

Raspberries ripe are painted with the same method of the blackberries, only using Carmine for the darker parts, and a very delicate wash of the same color, as a general local tint.

Gooseberries ripe are painted with a very delicate wash of Carmine toned with a small quantity of Burnt Sienna. Green gooseberries are painted with light washes of Emerald Green, mixed with a trifle of Dark Cadmium.

Oranges are painted with Dark Cadmium Yellow as a

general local tint, with shadows made of the Dark Cadmium mixed with Raw Sienna.

Lemons are painted with a local color of Light Chrome Yellow for the light part. For the shadows use the same color mixed with a trifle of Raw Sienna and Hooker's Green No. 2.

Bananas when ripe have a local color made with Light Cadmium Yellow mixed with a small quantity of Dark Cadmium. The shadow part is in Raw Sienna.

Peaches are difficult to paint on account of their velvety skin. This effect is produced by painting the middle tone or neutral tone with a bluish gray tone, nearly flat. The shadowy part of the peach will be painted with **Crimson Lake** mixed with Raw Sienna, and have a small space toward the edge painted in Raw Sienna as transparency.

The real light part of the peach is in a delicate wash of Dark Cadmium Yellow.

Hazelnuts are painted in local color made of Chrome Yellow mixed with a trifle of Hooker's Green, perhaps adding a small quantity of Dark Cadmium to make the tint more warm green.

For the shadow add a trifle of Payne's Gray.

Nuts in general, that is to say the fruit without their green envelope, are painted with a tint made with half Burnt Sienna and half Dark Cadmium. Van Dyck Brown will be added for the shadows.

CHAPTER L

Black and White Illustrations

DESIGNS for fashion magazines, for book illustrations, or for commercial purposes, are nearly always made in black and white.

In this case a good Brownish Black ink must be found, as this reproduces darker in the process of photography.

Soft white, either in tubes, or still better, in small jars, is used in combination with the black to produce the middle tints.

Good water-color paper, with smooth surface is desirable for this kind of work. Naturally, all work in black and white, being void of any attractive color effect, must depend entirely on their perfect lines, proportions and general drawing.

Before the black is applied, draw your design with the pencil and proceed to apply the darkest masses of the subject afterward.

The middle tones will come after the dark tones and the lightest at the very end.

All these tints can be safely repeated or corrected, as the white with black will act as body color and cover entirely the tint underneath.

Read Chapter XLIII on Gouache painting.

CHAPTER LI

Fundamental Hints

1. Be generous with the water colors. If, after you have started to paint, you must look for more color in the box and tinker around, or if your brush does not contain enough of the tint, your painting will always show harsh effects. Water colors must be plentiful and flow from your brush.

2. Make it a rule to have your drawing complete and delicate, before you start to apply the colors.

3. Do not attempt to paint over a wet tint, for the purpose of strengthening. Allow colors to dry at first.

4. Leave out high lights, as once covered they cannot be replaced with the same good results.

5. Remember that either in life, still life or landscape, the objects coming in the foreground show more details than the background.

6. To make a water color lighter, add clean water.

4. Leave out high lights, as once covered they cannot their light is coming from.

To do so, keep them light on that side and more shadowy on the opposite side.

8. It is safer, if you prepare the general tints in different saucers before you start to work.

9. By the phrase, **local color,** is understood the general tint of a certain object. For instance, the local color of a field poppy is **Vermilion,** of a daffodil Lemon-Yellow, etc. The darker tints and high lights making the shadows and

lights of those subjects being only incidental to the local color.

10. Carmine and Blue makes Violet, Prussian Blue and Yellow makes Green, etc.; see chapter on color mixing, Chapter XXV.

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